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NOV. 1938

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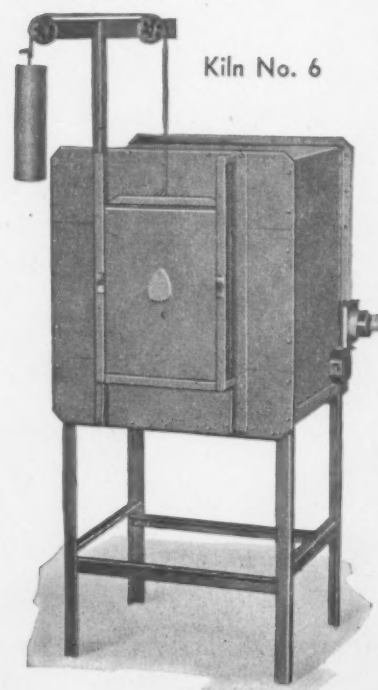
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# DESIGN

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### Art Masterpieces

Opportunity to understand and appreciate some of the world's greatest masterpieces of art will be offered the public at the 1939 California World's Fair. Not only will one of the greatest collections of art treasures ever assembled be on view, but renowned authorities will be brought to Treasure Island to lecture on a variety of art subjects.

An important phase of the pre-Exposition educational work in charge of Dr. Grace L. McCann Morley, Director of the San Francisco Museum of Art and Chairman of the Operating Committee in charge of presenting the Exposition art show, is the preparation of materials for schools.

This work is being carried on through cooperation of the Women's Board of the Exposition, and displays are being sent throughout California with pictures of the type of art to be shown on Treasure Island. Correlated lecture data for teachers is sent with the pictures to provide both visual and oral preparation for visits to the World's Fair exhibits. Accredited courses in art for students in the Bay Area are being arranged during the Exposition.

During the World's Fair lectures by those prominent in many fields of art will be presented in the auditorium of the Fine Arts Palace, with motion pictures used to illustrate many of them. Special tours, with lecturers in charge, will be made at announced times, and demonstrations of the technique of many arts will be part of the educational program. Guide and catalog service, of course, will be provided.



## Higgins Photo Sketch Outfit

Chas. M. Higgins & Co., Inc., have announced the production of the Higgins Photo Sketch Outfit which permits anyone to make pen and ink drawings from photographs.

Based on all the old, tried processes of silver printing, the Higgins Company believes that now, for the first time, this method has been made conveniently available to anyone interested in either photography or drawing. The process is extremely simple. Anyone who can write, can take a pen and with Higgins Waterproof Ink, go over the outline of the drawing, fill in the shadows of the photograph and then, with a simple solution of chemicals supplied in the outfit bleach out the photograph, leaving the pen and ink drawing intact. It is extremely easy and the Company believes that it will open up a new world of enjoyment.

There are numerous practical applications of photo sketching in addition to the appeal it will have for photographers, hobbyists, artists and even children. Artists have known this process for years and have used it to make drawings from which line cuts can be made instead of the expensive halftones which a photograph necessitates. Builders and contractors can show proposed alterations perfectly, designers can show changes in actual objects and it has an endless variety of other applications, one of the most amusing of which is to make cartoons and caricatures from snapshots.

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Of Design, published monthly except July and August at Columbus, Ohio, for October, 1938.

State of Ohio, County of Franklin, ss.:

Before me, a notary public in and for the State and county aforesaid, personally appeared Felix Payant, who, having been duly sworn according to law, deposes and says that he is the editor of Design, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Design Publishing Co., Inc., Columbus, Ohio, 20 S. Third St. Editor, Felix Payant, Columbus, Ohio, 20 S. Third St. Managing Editor, same. Business Manager, same.

2. That the owner is: Design Publishing Co., Inc., 20 S. Third St., Columbus, Ohio. Felix Payant, 20 S. Third St., Columbus, Ohio.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

Felix Payant.

Sworn to and subscribed before me this 23rd day of September, 1938.

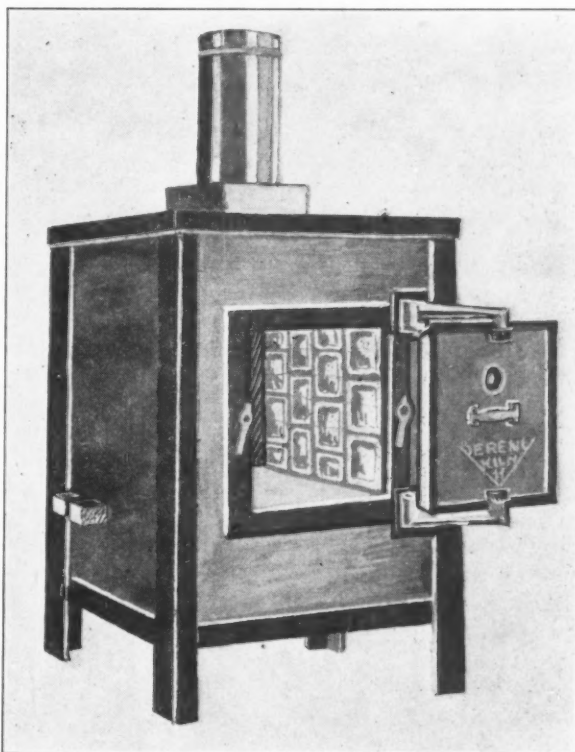
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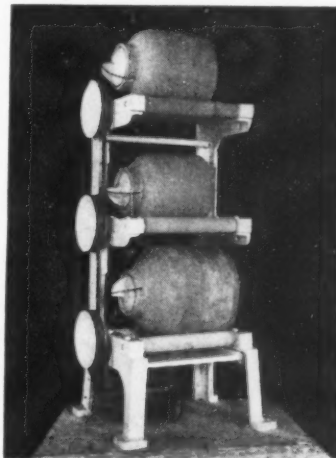
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BULLETIN No. 38

## Dean Urges Builders Consider Esthetic and Practical Simultaneously

Builders were urged to take a lesson from industrial art and consider simultaneously the esthetic and practical aspects of buildings, in the annual report of Dean E. Raymond Bossange of the New York University School of Architecture and Allied Arts recently.

Dean Bossange declared that human beings were not satisfied with structures which were merely utilitarian, but demanded good proportions, well related spaces, attractive surfaces, and in certain cases, significant and appropriate decoration as a background for daily life.

Blaming the post war concentration of population for the rapid erection of many skyscrapers which fail to meet such fundamental needs, Dean Bossange said that in many cases the architect had been reduced to a mere decorator or beautifier.

"The rapid erection of many tall buildings during the period of prosperity immediately following the World War involved highly complicated calculations of steel construction and the engineering part of the work became of great relative importance. The architect did not have time to conceive, study and design solutions as he had done in the past and his services became limited to embellishing certain portions of the building such as the entrance, vestibule, elevator cars, and in some cases, the top of the building.

"The architect's position thus became quite secondary. If the building contained important rooms such as a banking hall, since the architect had not been consulted as to the position and arrangement of the columns, stresses, and beams, it became necessary for him to fur out the walls and fur down the ceiling in order to hide the construction. He had no opportunity to integrate the esthetic and the structural elements."

"It is evident that the esthetic and practical must be conceived simultaneously. If the practical requirements are considered alone, all that can be done is to beautify in a more or less inorganic manner the results produced by the engineer. If an artist works alone and conceives a building without due regard to functional requirements, the building is sure to be a failure practically.

"The importance of a simultaneous consideration of the esthetic and the practical is clearly demonstrated by the great success achieved in industrial art. As long as industry considered only the utilitarian value of articles, the product was not satisfactory. On the other hand, when the artist was called upon to make the finished products more attractive all he could do was to add color and ornament, and the results were definite failures.

"The great progress in industrial art in the last few years is due to the fact that the artist has worked hand in hand with the practical man, arranging, adapting, and in many cases improving the construction and design of the useful object, thus assisting the mechanic in producing satisfactory results. On the other hand, the machanic, by making the artist construction conscious, enables him to contribute esthetic quality and the object becomes organic, significant, and good looking.

"If we turn to the great buildings of the past we find that they were first conceived by the architect. The Greek Temple which is often referred to as a perfect example of functionalism, as a matter of fact is an esthetic concept for the peristyle which gives much of it in character and beauty is not functional."

"The functionalist could never have conceived a Roman Bath. Providing the necessary number of square feet of area and cubic feet of fresh air and the right amount of light and hot and cold water might have produced a beautiful building but not one with the noble and impressive forms which the Roman Bath presents.

"The Gothic cathedral is far taller than the functionalist requires and it was not necessary to express the ribs of the vaults in the Gothic pier all the way to the ground. The inspiring and aspiring beauty which has thrilled mankind for

many generations is the result of an esthetic urge and the concept is that of the architect and not the engineer.

"When a client desires to build a country home, the fact that the distance from the range to the dining table is a minimum number of feet and that the windows let in the maximum of light (and also cold) is quite secondary to producing a human sympathetic background for family life.

"If we allow the functionalist—which at the present time is equivalent to saying the engineer—to have complete sway, the art of architecture will die and mankind will be deprived of much inspiration and happiness and the community will lose a civilizing force.

"Surely, it is evident that whereas our physical comforts have greatly increased in the last twenty years, we have lagged sadly in spirituality, beauty, manners and the graces which gave the world so much of its charm in the past."

The report described a new method of admitting students on the basis of "Provisional matriculation" so that only students whose natural abilities justify their attempts to become artists will remain in the school.

Under the new plan the entire faculty of the school will judge all the work a student has done in his first year, both cultural and technical, along with the student's attitude toward his work and his fellow students.

"Only those who have shown by their ambition, scholarship and aptitudes that they possess the necessary qualifications to succeed in the field which they have selected will be definitely matriculated and permitted to continue their studies," Dean Bossange said.

"This regulation will be impressed upon the students when they enter, and we are confident that it will help us to raise the standards of our work and to eliminate students who not only are wasting their time trying to succeed in a field for which they are not fitted but who take too much of the faculty's time and energy."

Dean Bossange also reported that comprehensive examinations had been inaugurated in fields of history, graphics, form and color, design and practice.

"Some students coming to us from high school seem to consider that a passing grade in a subject is the equivalent of permission to forget the whole subject," Dean Bossange said. "The purpose of the comprehensive examination is to ascertain if the student has a sufficient grasp and knowledge of a subject to justify his receiving credit in that subject."

## Renowned Artists Do Murals For San Francisco Fair

Many well-known mural artists are busily engaged in the various courts and buildings of the 1939 Golden Gate International Exposition on San Francisco Bay.

Margaret Esther and Helen Brunton are doing a gigantic mural in relief on the west wall of the Court of the Pacific. This great panel, 144 feet long by 57 feet high, which will be called the "Peacemakers," will be made up of 270 units, four feet by eight feet in size.

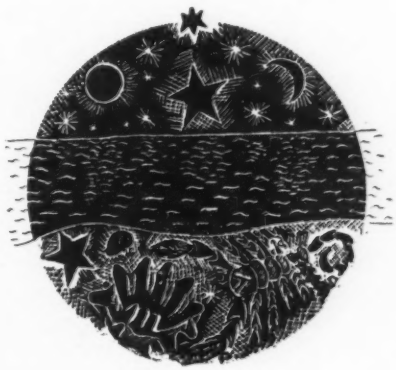
Hugo Balin is doing two large oil panels for the Triumphal Arch, while Millard Sheets is doing three other panels in oil on the walls of one of the exhibit buildings adjoining.

Eight huge pictorial maps are being planned for the walls of the Pacific House by Miguel Covarrubias. Four of these maps, showing different aspects of the Pacific Basin area, will measure 15 by 24 feet, and four smaller maps will be 9 by 13 feet in size. A huge horizontal relief map for the rotunda of the same building is being prepared by Antonio Sotomeyer.

Other noted artists at work on the Exposition grounds include Frank Van Sloun, who is doing three panels in oil on the walls of the International Palace.

In Washington, D. C., Frank Imrey and a staff of assistants are doing a 304 foot mural for the walls of the Federal building.





# A CHILD EXPLORES HIS WORLD

CATHERINE KNEELAND

A two-reel 16 millimeter silent film just now completed, based on the work of The Brooklyn Children's Museum, sets forth the possibilities of art as a means of expression not only important, but necessary to the full life of a child.

Art is made apparent in the film not only in the creative activities which the children undertake, but further in their approach to whatever they do. In "A City the Art Built," August C. Krey, the author, states that the undenied supremacy of Florence to do whatever they did as well and beautifully as possible. A children's museum is seen to encourage this same pride in craftsmanship in all its activities, from painting to the feeding of live toads and alligators.

The motion picture stresses that a children's museum is educational, putting the city child in touch with the world outside his experience, especially with the world of nature. A museum gives him a background of knowledge, which he may later express creatively. It offers a child hobbies, including the fine arts of literature and drama, and the manual arts, painting, modeling, carpentry, and printing.

A children's museum leads the child quite naturally to the adult museum, and fits him for the enjoyment of it—opening the way to a life-long appreciation of art's masterpieces. But more than this, it prepares children for all aspects of the larger adult world. Children are taught to reverse the art of functional design in nature, in industry, and in human relations, as well as in the handwork of man. They are taught to exercise conscious design in planning their lives, so that their work will be efficient and significant.

How far the city child is removed from the natural life of the country is made clear in the opening sequences of the film. That his surroundings are man-made, and that his world is distorted from its natural appearance, becomes increasingly evident as small feet are seen treading sidewalks, waiting on the curb at street crossings, and playing running games on hard paved playgrounds.

Even urban food seems manufactured rather than grown. Pyramids of cans appear as the source of prepared foods. Milk is seen only in bottles, as it is brought in from the doorstep each morning.

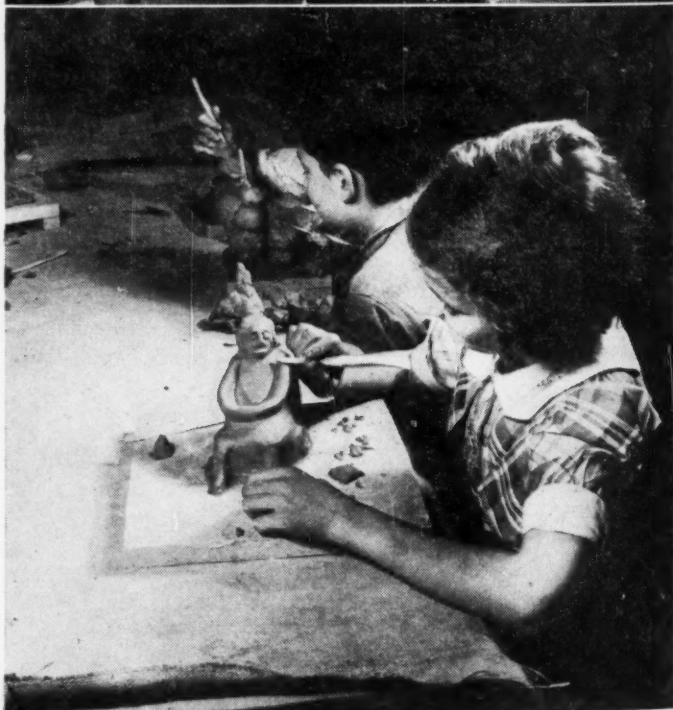
The country child, on the other hand, learns naturally of crops as they are growing. He gathers fresh eggs from nests in the hen house. He is on friendly terms with the milk bottle's predecessor, the cow.

This gap which exists today between urban and rural life was a wide one as early as 1899. A scene of street play of that time demonstrates that the city child's problem is not new.

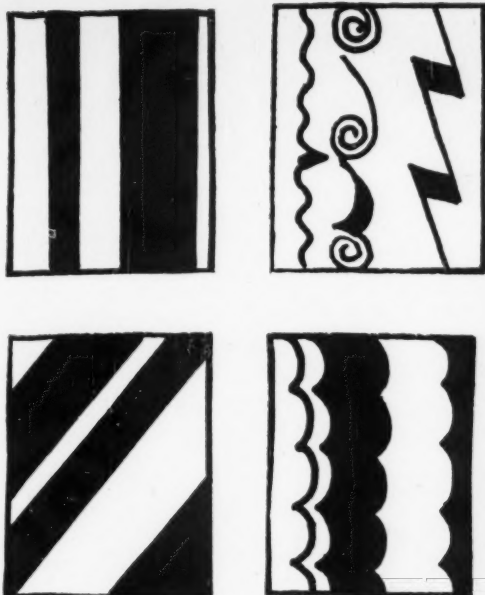
The original equipment employed was simple and demonstrative, including cases of large scale papier mache flower and insect models with detachable and labeled parts, an Audubon chart, sea shells of interesting and intricate shapes, various kinds of mushrooms and lichen, and stuffed birds and birds' nests. This same equipment, with numerous additions, is seen in use today.

Children want to know "how" things work. Having learned "how," they demand to know of any natural occurrence "why" it takes place. This is the essential question behind any fact or art. A series of shots in which children demand to know the "whys" of their experience—why the rain falls, why the fire burns—make concrete the persistent questionings of young minds.

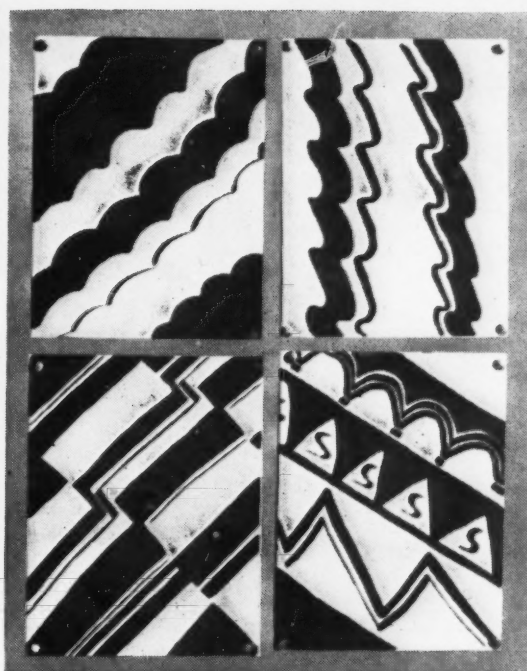
Before children can express their learning creatively, it is necessary that they have something to express. Knowledge of nature is invaluable background for artistic expression. Beyond this, knowing something of the social studies is important in increasing the scope of their understanding, and broadening their approach to human relations.



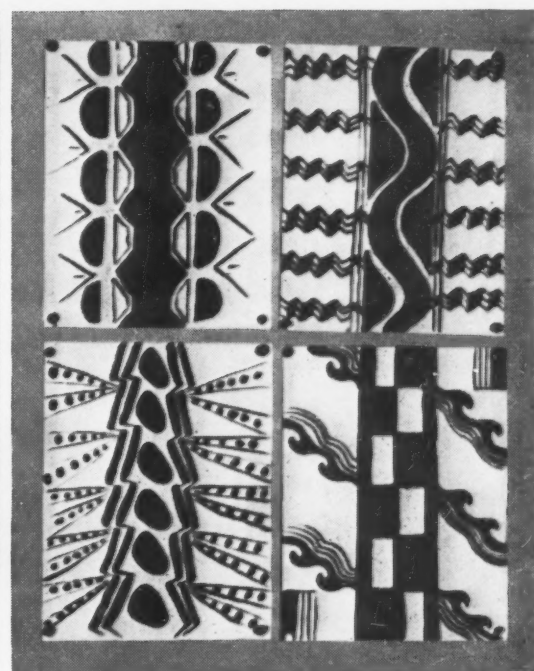




Parallel type of compositions in rectangular shapes at the left. The areas are solid black and solid white. Both function as positive elements in the composition. At the right spirals zig-zag and wavy lines are introduced as linear motives.



A wide range of freely repeated linear motifs are possible when many varied combinations are made.



Compositions in the rectangles where proportion and formal properties are made to function with rhythm.

# A DESIGN FOR DESIGNING

CONAN MATHEWS  
COLLEGE OF IDAHO,  
CALDWELL, IDAHO

"Art is not an outer product nor an outer behavior, it is an attitude of spirit, a state of mind that demands for its own satisfaction and fulfilling, the shaping of matter into new and more significant form." I have found no more consistent premise upon which to base my proceedings, theoretically and practically, in teaching design to college students and adults, than this statement by John Dewey.

Of course, everyone has attitudes of spirit and states of mind, but seldom are there people with feelings and thoughts sufficiently creative or dynamic as to demand expression. It is of primary importance, then, to arouse this attitude, and provide the proper circumstances, and materials in which and through which matter is shaped into such form, satisfying and fulfilling these thoughts and feelings of him who expresses them.

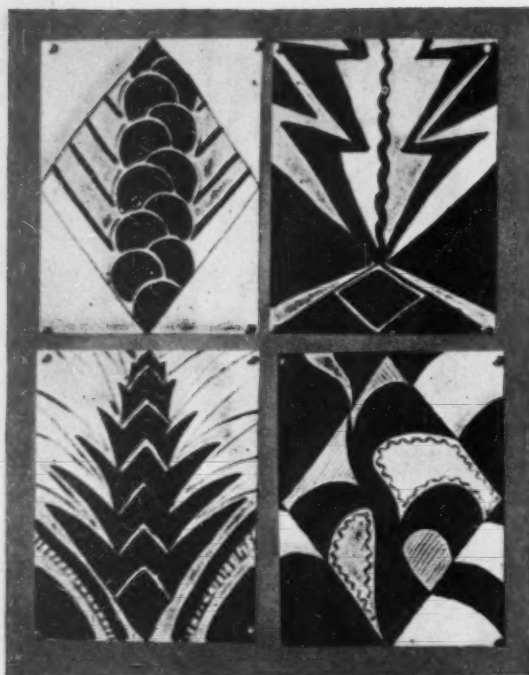
To arouse dynamic feelings that demand expression, one must stay outside the field of natural objects. A creative attitude of spirit or state of mind is an abstraction and cannot be aroused by dealing in things. It must be in the realm of ideas. An example of this is cited by Meier-Garage in his biography of Van Gogh, where he says Van Gogh painted not trees but *growth*, not blossoms but *bloom*.

A tree is a thing, objectively; pleasing to look upon, but no artist every attempted to transplant a tree to a two-dimensional piece of canvas. Many an artist has, however, tried to put his feelings and thoughts about a tree on to a canvas. This process is an abstraction regardless of how much the painting represents a particular tree or trees in general. One has many reactions emotionally and mentally about trees. One is moved by its color. If it is an apple

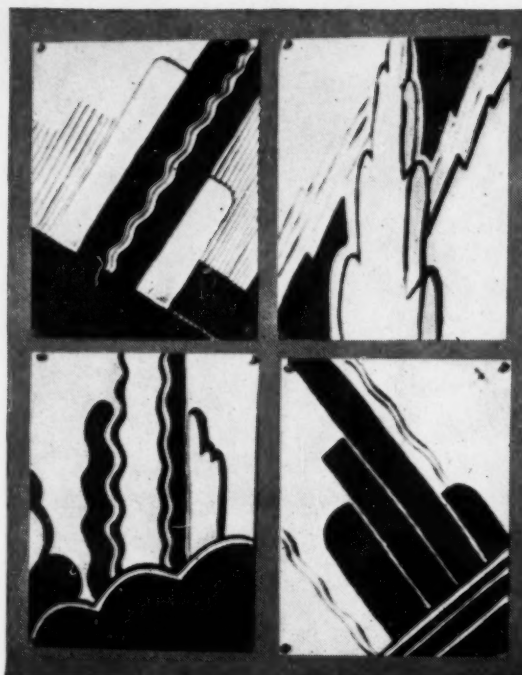
tree one may be moved positively or negatively according to one's like or dislike of apples. All such reactions are more or less mundane, sentimental, some superficially or coarsely emotional, others coldly intellectual. The esthetic emotion transcends all such feelings and is provoked by pure form that is felt intuitively to be both *being* and *becoming*. "For the artist, nature is the point of departure" says John Graham in his *System and Dialectics of Art*. A tree objectively may please the senses, but this pleasure never evokes an esthetic expression. However, the feelings and thought about the idea or conception of growth, providing, of course, one has the capacity to feel, will demand for its own satisfaction and fulfilling, the shaping of form and color into new and more significant form.

Creative art is an expression of the esthetic emotion. If one is to provoke that particular emotion, one must appeal to it in a language it understands. That language is a universal One. It is understood by any race or nation in any age. The language of the esthetic emotion is *form*.

Form is a quantity of space, signified; a portion of space recognized because of certain qualities. We recognize definite extensions because color, solidness, roughness, smoothness, etc., are limited in height and width. These qualities are attributes of Form that are touched, seen or heard, thus bringing Form to our consciousness. At the bottom, we intuitively feel space to be only one. It is this complexity of qualities in it that gives us the notion of spaces. A multiplicity of forms varying in quantity and quality are signified consciously in the principle of *proportion*; that is to say, they become significant forms, and interrelated in such a way as to echo



A limitless number of combinations is possible by changing the composition to a radiating type from an axis in the center.



In this method the designer is soon ready to consider the objective, possibilities of form, and pictorial composition.

The easiest step into this new field is taken by using the architectural type of composition. The forms that were simple rectangles now become personified, having those superficial trimmings which label them buildings; however, these trimmings as color, texture, etc., are used mainly for their decorative rather than their representative potentialities. Such an introduction to still life or landscape painting clears the field of many perplexities.

the unity, order and oneness felt intuitively to be the nature of space. Space endures. It has a coefficient, a soul, which we call time. Forms and events vibrate, reoccur with variations. This we signify in the principle of *rhythm*.

Developing this integrated intellecto-emotional capacity in college students or adults is a slow process, for already our educational and social environments generally have been working to its destruction for years. As soon as a child is able to take mental stock of himself and his surroundings, he is put in school where all objects and events are divided and subdivided, classified, isolated, separated, and values placed upon them. Values arrived at largely from a consideration of his physical wants. All he is introduced to is studied in order that he shall be more fitted to secure and acquire the things which make for his physical security and comfort. His eyes become instruments through which he sees things as means to an end. Seldom, if ever after the eighth grade does he see objects as pure forms, as ends in themselves.

If we reflect for a moment we realize that the ultimate aim in life is to live happily and abundantly. The happy and abundant life is less of getting than of giving, and yet we spent outlandish sums of money and energy teaching our children the technique of getting, while we allow their creative faculties to wither and die.

To reawaken this creative capacity, takes time. But the quickest and surest way is to go to completely abstract design and color, beginning with the most fundamental element, proportion, then gradually adding all other principles of design. These should be developed along with types of composition that grow or evolve naturally, one out of the other, from the simplest types of parallelism, to radiation and opposition, with increasing complexity and order.

Every work of art occupies a definite shape, a given amount of space, having definite extensions. A shape that is interesting is the first introduction to proportion; Its length to its width. The moment another form is placed on the original space, the unit is either destroyed, or the form becomes an integral part of the original space and functions harmoniously in the maintaining of that primary unit. The extent to which another form or other forms become an organic part of the original whole is a matter of proportion, amounts of space that dominate or subordinate and interrelate one with another, and interperded one on the other.

The original shape must all be accounted for, or brought to life as its part becomes organic under the animating touch of the designer. Regardless of what the original shape might have been, rectangle, square or circle, it must be designed in such a way that it is still the same rectangle, square or circle, with functioning parts revealed and rhythmified.

The first step is to develop a sensitive reaction to this principle of proportion which when most intriguing, seems to exist on the point of monotony or the brink of too great variety. It is said that the most beautiful is on the verge of the ugly. The middle field is always safe but more obvious and never is interesting. This procedure is one of the primary considerations of designing. It is the business of bringing expression to a productive end.

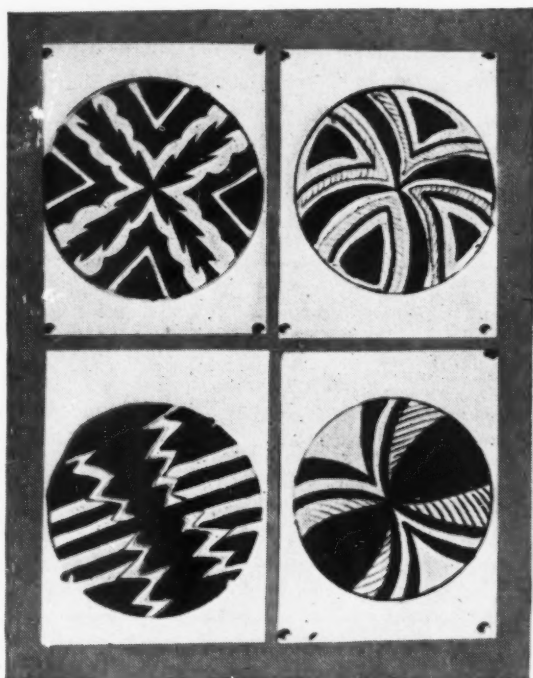
The means is all important as it determines the end. Part of the means are the tools and the media. Right here it is well to speak of them. In this respect materials are either a help or a hindrance. They must respond to the creative impulse of the student. They must be inexpensive, for as the expense of materials becomes an item, an error becomes a sin, and impulsive and spontaneous work ceases. The most responsive tool for all graphic art is a brush. One large enough to carry a good supply of paint. Paint mixed to such a consistency as will flow freely from the brush at the will of the designer. There is nothing more discouraging than to labor covering surfaces when the impulse to make rapid and creative strokes comes upon you; or to spend five minutes covering an area which should be filled in by a stroke or two. Unless the material is such that these things can be accomplished with ease and speed, all the joy goes out of the operation. Besides the brush and paint, the size of the surface upon which the painting is done also figures. No working space should be smaller than 8½x11 inches, for no spontaneous work can be accomplished in miniature. The size of the working space should be large enough to allow the whole arm to be used in expressing direction or rhythm.

Every design should be started on the premise that an idea is to be expressed in two-dimensional form. Aside from that, nothing else matters. No ulterior motives should be allowed to enter. Give expression absolutely free reign. All in the world one is trying to do is to get an idea, an attitude or feeling off one's chest. Let it come out with volcanic spontaneity. These sketches must never become a problem



determined by logic. They must be more or less accidental, guided by the intuition. The most basic and fundamental relationship one form has to another is its size; therefore, proportion becomes the first idea with which to deal. To keep this as simple and direct as possible, it is best to use a parallel type of composition in a rectangular shape. The areas are solid black and solid white, and both function as positive elements in the composition. There is no such thing as background in a design that is organic. That which was ground and white comes to life and functions as positive and organic form, revealing as much solidity as the black. The power which integrates these forms is proportion. The fact that some forms are white and some black naturally involves the principle of contrast, but no direct attention should be given this element while proportion is being developed, neither of balance or variety, as they are the result of good proportion functioning organically.

By the time this idea of proportion has become part of one's subconscious equipment, one is ready for a greater variety of line and line motive. Here the seven motives of



Units made by radiating linear motives from a center within a circle.

design are introduced as linear motifs, (circle, half-circle, spiral, S curve, wave-in, zigzag-line and straight line), but not too much time should be spent on the pure line aspect of the problem, for a line, after all, is only a means of defining form. A line in and of itself has no perceptual qualities. In an effort to bring form and formal significance to the consciousness, all emphasis should be placed upon the form. The seven motives automatically bring in the principles of rhythm, accent, continuity and repetition.

After freely repeating these linear motives and combinations or them for a while, they should then be applied to the same types of composition in the rectangle where proportion and formal properties are made to function with rhythm. The possibilities in this group, with its variations, are infinite, but after a certain time has been spent on them change the composition to a radiating type. First from an axis in the rectangle, then from the central point in the circle. Gradually the principles of balance, sequence, alternation, symmetry, contrast in quantity and quality, transition and other principles automatically appear. All function in a composition when good proportion and rhythm prevail, but the student should not be confused with the problem of attempting to put them all into each sketch. The most important business of the designer is to rhythmify a two-dimensional space, this done, all other principles are the inevitable result of these two in cooperative operation.

Once a reaction to these subjective elements is developed, the designer is ready to consider the objective possibilities of the forms. This brings the designing into the realm of pictorial composition. The easiest step into this new field is taken by using the architectural type of composition. The forms that were simple rectangles now become personified, having those superficial trimmings which label them buildings; however, these trimmings are color, texture, etc., are used mainly for their decorative rather than their representative potentialities. Such an introduction to still life or landscape painting clears the field of many perplexities.

In an hour one can make from eight to fourteen sketches. From some ideas with their variations forty to fifty sketches can be produced. The best and most unique sketches can then be selected and placed in repeat or enlarged and worked out in a definite color scheme, on a card 22x28 inches with border. These color plates help the designer to develop a knowledge and understanding of the use of color, and to discipline the technique of finishing a design and bringing it to a completion with some semblance of professional appearance. This approach to design is flexible and stimulating.

Circular designs like the above are easily repeated and built into an all-over design.



ALL-OVER DESIGNS MADE BY THE PUPILS OF THE COLLEGE OF IDAHO



A student at the College of Idaho working on a color repeat developed by the method explained by Mr. Matthews.



# APPROACH TO MODERN ART

## IS ART EXPERIENCE MORE IMPORTANT THAN ART RECOGNITION?

KARL GASSLANDER  
CRITIC, LECTURER, TEACHER  
CHICAGO, ILLINOIS

The art critic is the person who has to know everything, be able to argue on both sides of a question and at the same time keep from fighting. But there is one thing that an art critic has been expected to do that is not within his province and that is to determine which things being currently produced will outlive the artists who made them and then become important contributions to the world history of art.

It is always awkward for the art critic to have to find answers for the individual who has his mind made up that whatever is being produced today is bad and that artists nowadays have lost sight of beauty.

I don't say that everything being produced is good but neither would I take the other stand that it is all bad. I know too many intelligent artists who are working hard to achieve sound and original creations to say that. But I will admit that it is harder to enjoy and appreciate art today than it ever was in the past and for that reason (and maybe that reason alone) the art critic's life is justified.

On the other hand I feel mighty sorry for both critics and public who will be going strong in about another fifty years, unless our social, economic and educational orders change by them.

There are two reasons I believe why art appreciation in 1938 is such a difficult problem. The first is that our educational psychology, which pervades our general thought, has made art experience more important than art recognition. This has brought about the change in artist-public relationship to the extent that creative experience is encouraged for everyone and not set aside just for the select few who have talent in drawing.

We stress the fact today that the ability to draw does not imply an accompanying ability to produce art. (You can see why frequently in exhibitions there have been examples of poorly or badly drawn forms.) Art has a therapeutic value which we believe is the rightful heritage of everyone. You can see what this means. If art is going to be taught all people so that it can be enjoyed both while it is being created and for the finished result too, it is going to have to be simplified, but not made according to formula. Quite a problem, we all admit.

Then you can see there are going to be two kinds of art, modern art and modernistic art. Modern art is the staunch, inspired, well-organized and imaginative work which represents the period in which it is created. It is brought to a point of coherence by those who make a study of the science of their craft and is understood by those who put forth

effort to learn what the artist is attempting to express. Modernistic art is the kind which appeals only through the suddenness of surface adornment—it is without soul and without any lasting significance, it is frequently used on the stage and in show-windows for temporary and voguish effects.

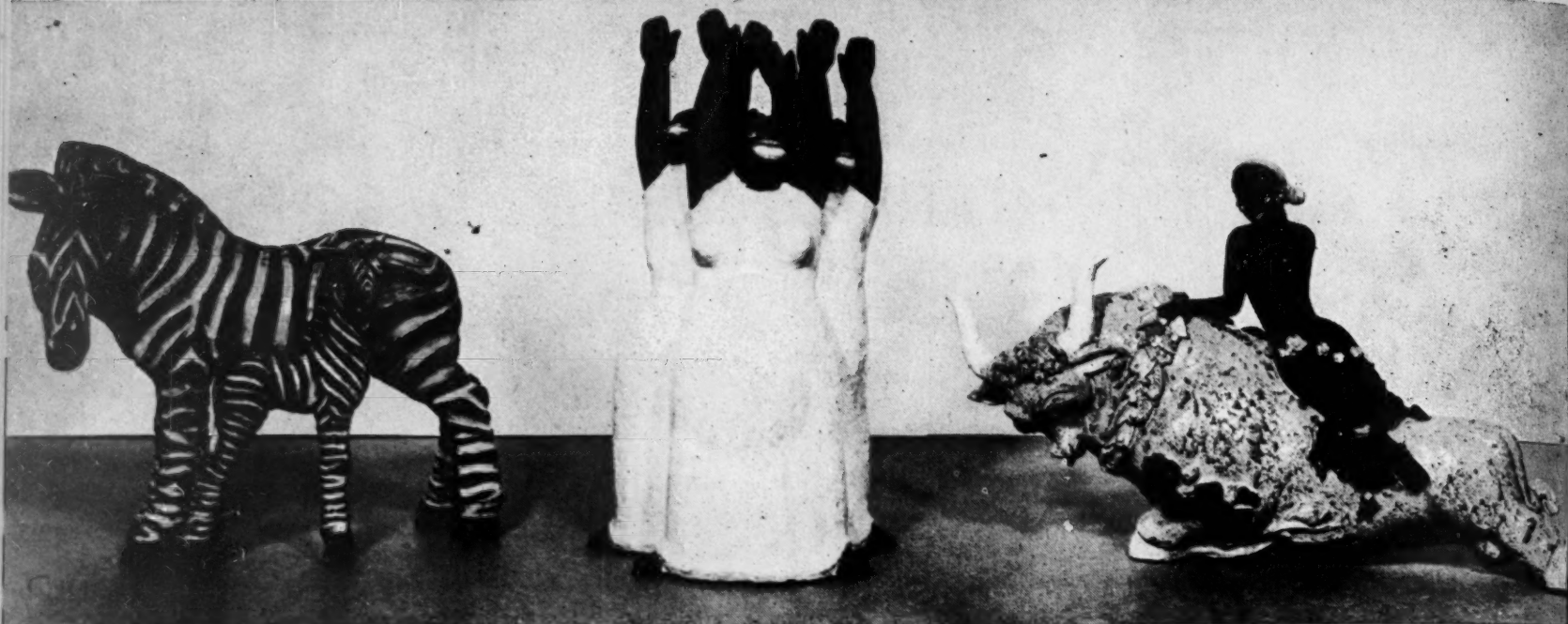
Now add to this proposition something which no other art-producing age had to contend with. Consider the fact that art is not needed as a recording device to document events and situations as was done so much in past centuries. Consider also the fact that not only people of the present day are seldom of pure national types nor are art ideas and inspirations local in character, which suggests a complexity of result unlike any in the past.

Since the World War a psychological realism has come into all of the arts giving attention to what many term "ugliness" and this frequently upsets people who insist that "beauty" is the only realm of art. However, as beauty is only a condition which exists within the individual undergoing an esthetic experience ugliness may be beauty and vice versa. It is not for me to say.

Consider now the fact that practically all artists would like to sell their work. Consider that if an artist copies the style of another artist he is not considered original (and hence not good) and that if an artist is original he is apt to be misunderstood (and frowned upon). Consider the fact that many juries are incompetent and many art critics are untrained. And now, I ask in all seriousness, is Mr. Layman to blame for thinking he should be born with an ability to appreciate art?

It all leads back to my simplified definition of art. It is imagination plus emotion plus design. Imagination has to do with the inventive element, emotion with the mood or feeling which makes art a part of everyone's experience, and design which is the logic or intelligent use of the elements brought together to give coherence and a lasting quality to the work. There's no talk about beauty or its counterpart, ugliness. The beauty I look for is the beauty which spells a successful entity; subject matter counts for little as far as I am concerned.

We might as well ship all of our artists to Zambesi or Timbuctoo (and then end up by going along with them) if we want to simplify our art appreciation problem. But as there is no likelihood of such an alternative the only thing left for us to do is to study, be tolerant and become creative. A splendid thought is expressed in the opening of Glover and Dewey's book 'Children of the New Day,' "Perhaps the only real gift we can pass on to children today is an awareness." What a fine heritage to keep part of for ourselves!



"By the Waterhole," "Glory, Glory" and "The Abduction" by Viktor Schreckengost, Cleveland. This group of three was awarded First Prize for Ceramic Sculpture, given by Hanovia Chemical Company.

## SEVENTH NATIONAL CERAMIC EXHIBITION

The Seventh National Ceramic Exhibition (Robineau Memorial) opened at the Syracuse Museum of Fine Arts on Thursday, October 27th and will continue to November 20th inclusive.

One thousand five hundred thirteen entries were made by two hundred eighty-two ceramists in the United States, Honolulu and Canada. After the Syracuse Museum showing was selected, one hundred pieces of pottery and ceramic sculpture were chosen to be shown by invitation at the Golden Gate Exposition, where, according to a statement received from the Division of Decorative Arts: "no other exhibition of contemporary American ceramic art will be held, with the exception of special commissions requested by the Exposition for incorporation as an integral part of the installation."

The jury also selected a second group for the regular annual ceramic circuit sponsored by the Syracuse Museum, which for the season 1938-1939 includes the cities of Minneapolis, Pittsburgh, Cincinnati, Rochester, Chicago, Columbus and Manchester, New Hampshire.

The Jury consisted of: Chairman, William M. Milliken, Director, Cleveland Museum of Art; R. Guy Cowan, Art Director, Onondaga Pottery Company and representing the American Ceramic Society; Waylande Gregory, Sculptor, New York; Walter H. Siple, Director, Cincinnati Art Museum; and a California Committee: Roland J. McKinney, Director of American Painting of the Golden Gate International Exposition and Reginald Poland, Director, San Diego Museum.

William M. Milliken, speaking for the Jury, issued the following statement: "The Syracuse Museum is performing a service of outstanding importance in the development of American ceramics, a field of endeavor which had been previously overlooked. The Museum's sponsorship of ceramics as a Fine Art and its annual Ceramic Exhibition have given the American potter and ceramic sculptor an exhibition national in its scope. It has won for them in these exhibitions and in circu-

lating exhibitions selected from these annual showings an ever increasing public. It is particularly significant that this year a group of about one hundred pieces from the present exhibition has been chosen to represent American ceramic art at the Golden Gate International Exposition in 1939. Perhaps it is this very substantial recognition which has played a part in the outstanding quality of the pieces submitted to the Jury and which makes the level of quality in the current exhibition by far the highest in the seven national exhibitions so far held."

First prize in Ceramic Sculpture was awarded to Viktor Schreckengost, of Cleveland, Ohio for a group of three pieces, characterized by brilliant conception and execution and marked originality. Mr. Schreckengost is a Master in Design at the Cleveland School of Art and Art Director of the Limoges China Company of Sebring, O. Second prize in Ceramic Sculpture, from B. F. Drakenfeld Co., New York, was given to Carl Schmitz of New York City, a new exhibitor in the national exhibition, for his group of four terra cotta figures.

The special annual Katherine Q. Payne Memorial Award of \$50.00 to be given anonymously for the sculpture "showing unusual humor or whimsy in its conception" was given to Thelma Frazier of Cleveland for a group of four sculptured figures. There were also two Honorable Mentions for Sculpture: to David Seyler of the Rookwood Pottery, Cincinnati, for his "Adam and Eve" and to Paul Bogatay, Columbus, Ohio, former Ceramic Prize Winner, for his "Elephant."

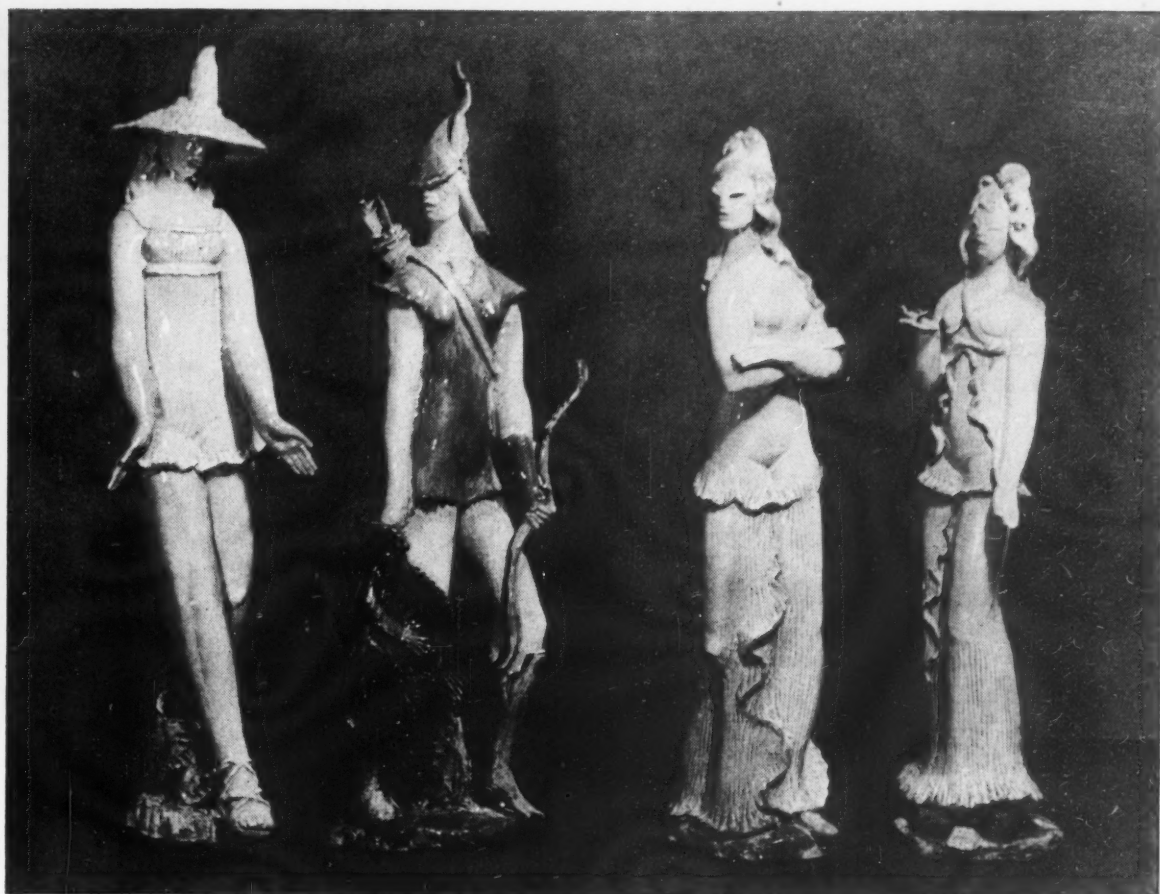
First Prize in pottery offered by the Onondaga Pottery Company of Syracuse, was given to Arthur E. Baggs, Professor of Ceramic Art at Ohio State University, Columbus, Ohio for his "Cookie Jar" of salt glazed stoneware, chosen for its exceptionally fine craftsmanship and simplicity of form.

Similar qualities of excellent craftsmanship were to be found in the group of five bowls by Herbert H. Sanders,





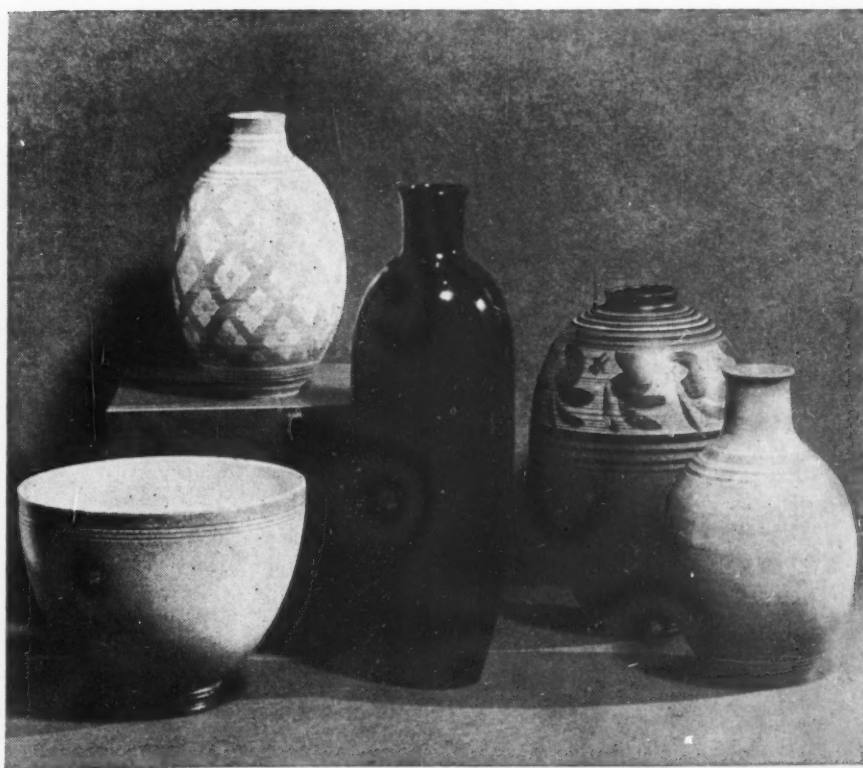
"Mother" and "The Good Samaritan" by Carl Schmitz of New York City. These are two of a group of four pieces awarded 2nd prize for Ceramic Sculpture, given by B. F. Drakenfeld Co.



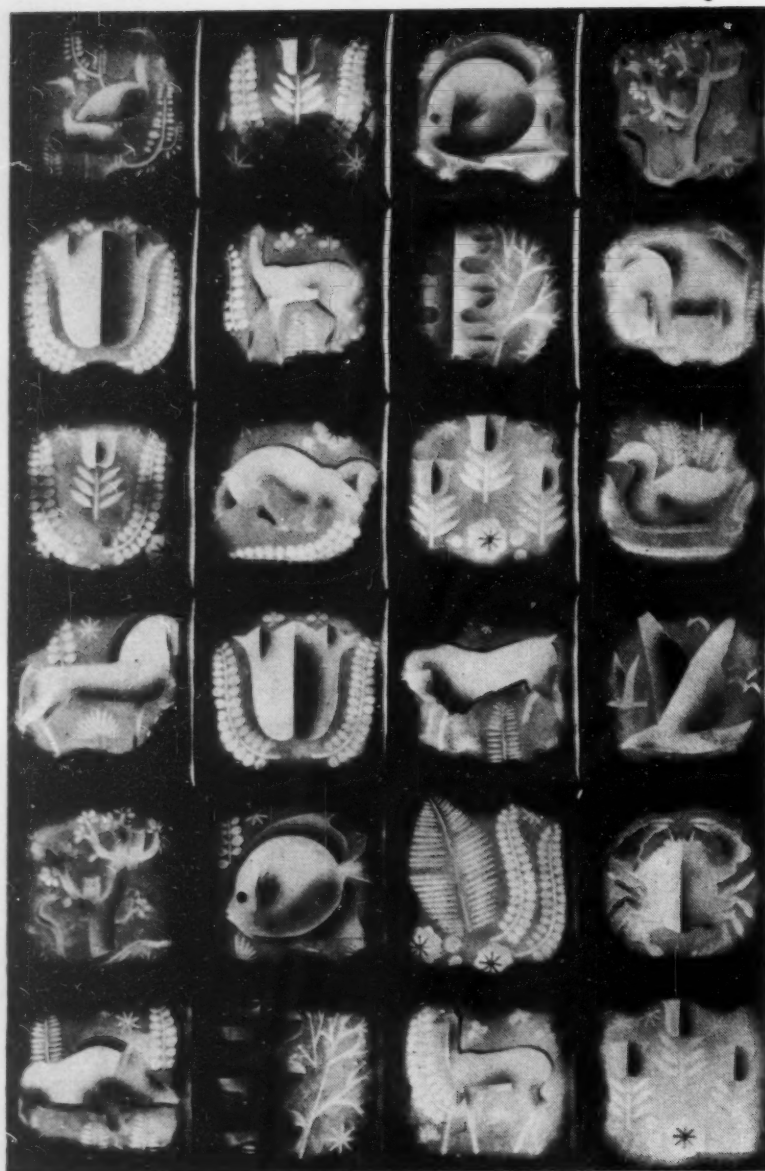
"The Sun Bather", "The Hunter", "The Dancer", and "Spring Figure" by Thelma Frazier of Cleveland, Ohio. This group was awarded the Katherine Q. Payne Memorial Award for the sculpture "Showing unusual humor or whimsy in its conception."



"COOKIE JAR" of salt glazed stoneware by Arthur E. Baggs, Ohio State University, Columbus, awarded First Prize pottery.



A group of Vases by Herbert H. Sanders, San Jose College, California, awarded Second Prize for Pottery.



"Animal Kingdom", a large enamelled piece by H. Edward Winter, Cleveland Heights, Ohio. One of a group of five enamels to win First Prize, given by the Ferro Enamel Corporation. The Prize was divided into two awards. The second being given to Russell Barnett Aitken, of New York City for his group of three enamelled pieces.

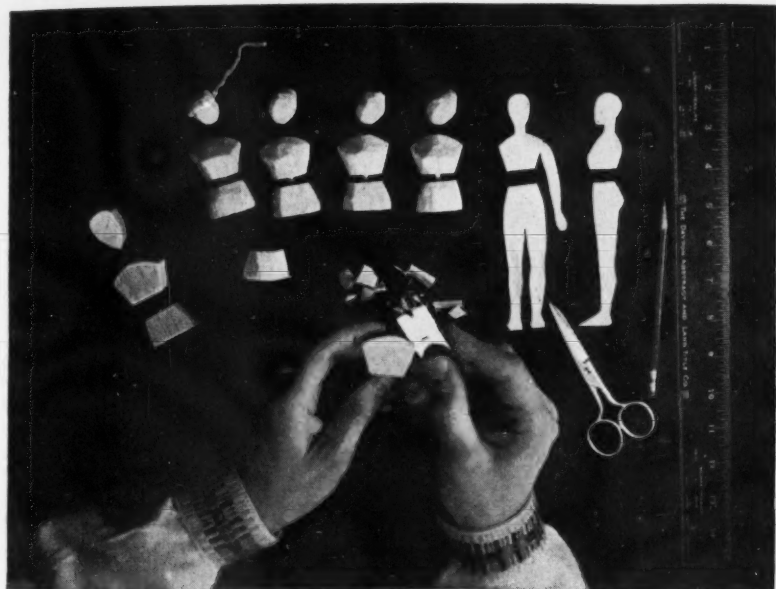
professor of ceramic art at San Jose College, San Jose, California, who was awarded Second Prize for Pottery, given by the duPont de Nemours Company.

Third Prize for Pottery was divided between Edgar Littlefield, instructor of ceramic art at Ohio State University, Columbus, for a group of three vases and Glen Lukens, Professor of ceramic art, University of Southern California, Los Angeles, California, for a group of four bowls. Both Lukens and Littlefield were First Prize Winners in former Syracuse national shows.

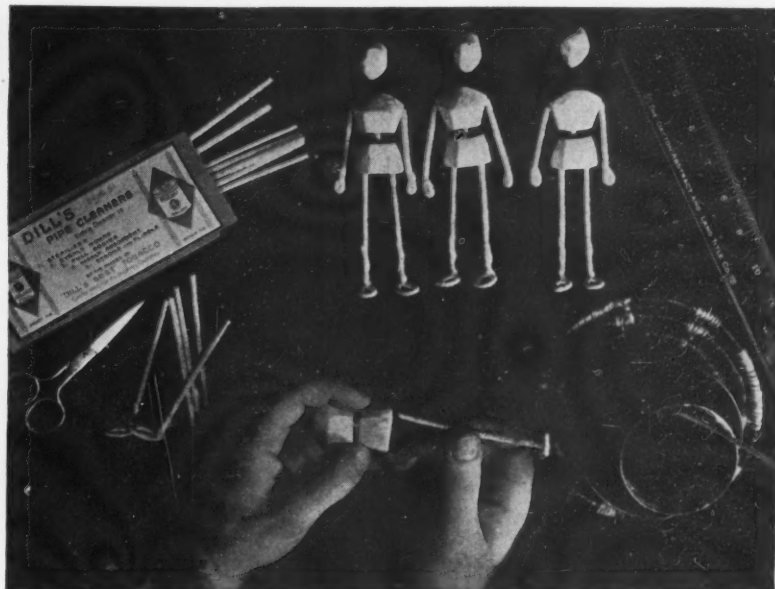
Honorable Mentions in pottery went to Laura Anderson of San Bernardino, California; William Manker of Clermont, California; Florence Richardson and Marjorie Post of Columbus, Ohio; Harold Wesley Hunsicker and Yetta Rosenberg of Cleveland; Henry Marley of Cincinnati; William Soini of Brooklyn and Mary Cummings of New York City.

First Prize for enamels, given by the Ferro Enamel Corporation, Cleveland, was divided between H. Edward Winter of Cleveland, for his group of enamel panels, including the large panel; and Russell Barnett Aitken of Cleveland for an enamel panel and two plaques. Winter won the prize for enamels in last year's show and Aitken has won several prizes in the Syracuse National ceramic series. Honorable Mention in enamels went to Kenneth Bates, art instructor in the Cleveland School of Art, for his group of small enamel bowls, plates and crosses.





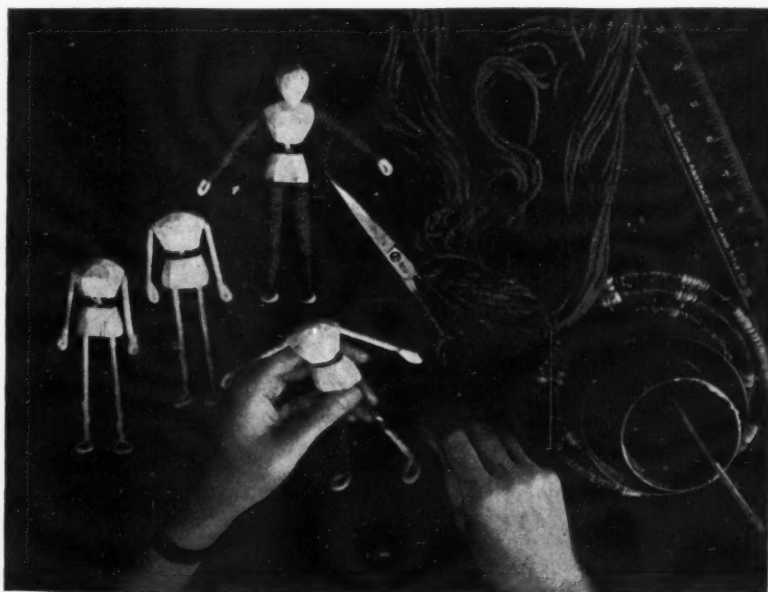
The first step is to make the patterns of cut paper. The heads and torsos are then whittled from balsa wood with a razor blade.



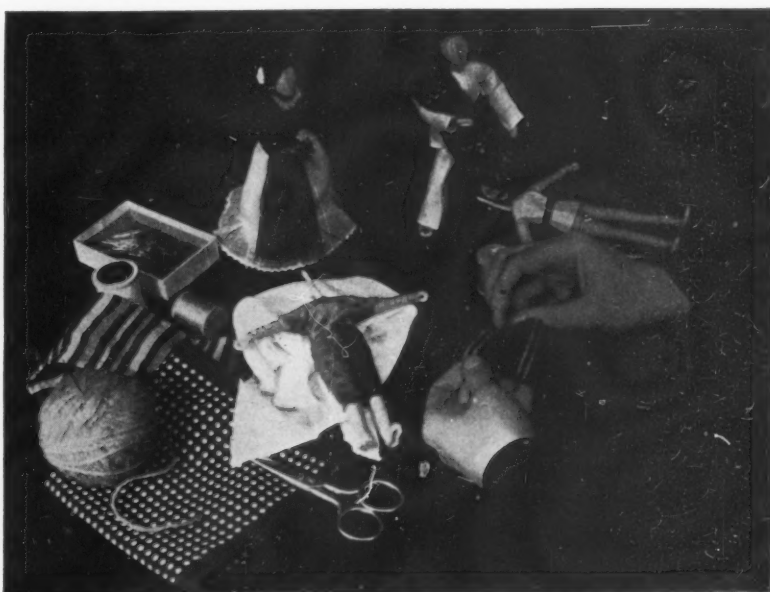
Arms, legs and joints are made of pipe cleaners. In the lower right hand corner is a double-boiler glue pot made of tin cans.

# A METHOD OF MAKING DISPLAY FIGURES

By ROY PATTON

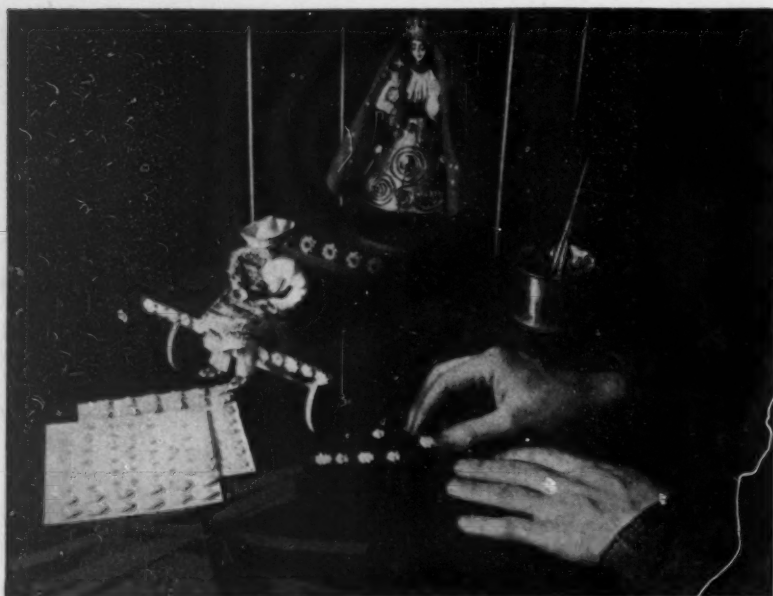


Pipe cleaners are wrapped with yarn to make them the size and shape indicated by the pattern. Notice how the pipe cleaner legs and arms are joined to the balsa wood torsos which later are to become the foundation for the lifelike costumed figure in action.

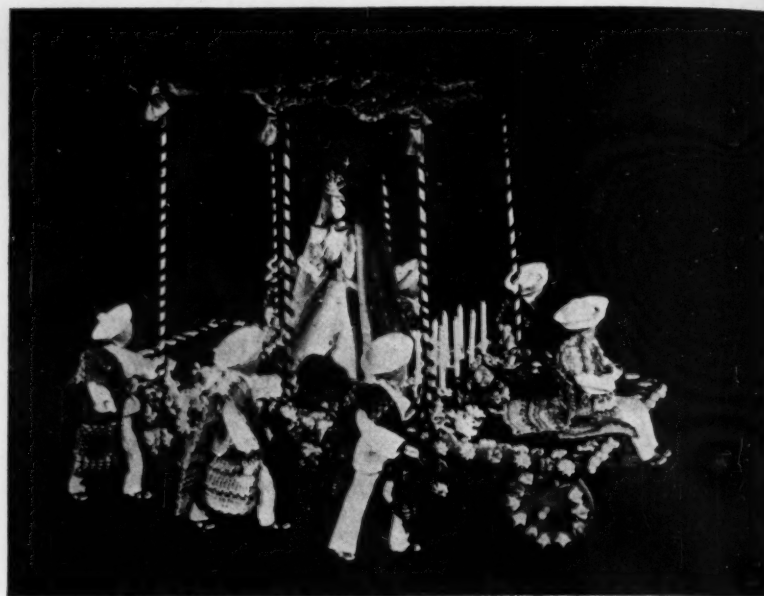


The figures are costumed with odds and ends: yarn, ribbon, socks, paper clips, etc. Five-and-ten cent store handkerchiefs have tiny hems that give a neat finish. The figures can now be bent into surprisingly lifelike action, with as much exaggeration as desired.

Fantastic processions of toys and mythological characters now are an annual institution in many cities where the large department stores herald the beginning of the Christmas shopping season on the afternoon of Thanksgiving Day. One of the most conspicuous examples is the one designed by Tony Sarg for Macy's department store in New York City.

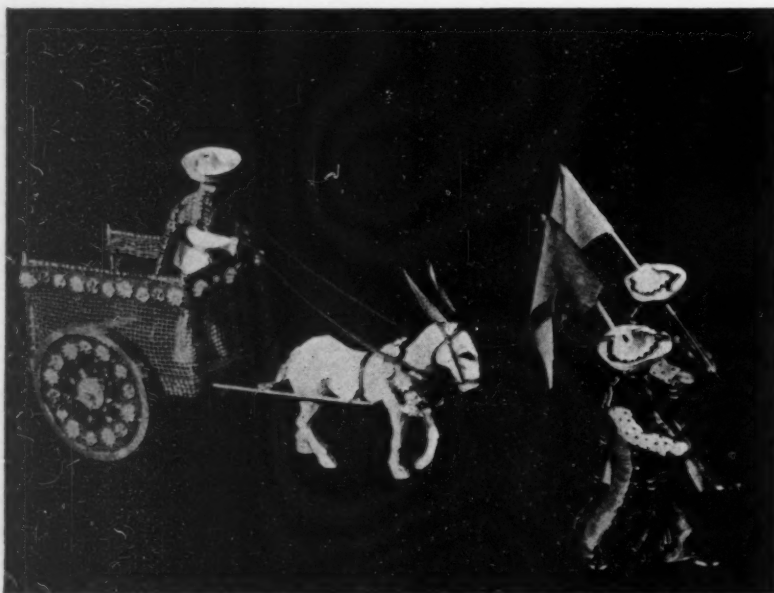


This float was constructed of wood and decorated with birthday cake decorations making bright colored flowers. The Virgin of Guadalupe's skirt is a funnel painted with bronze paint, her light green-blue mantel is a folded handkerchief with tiny silver stars glued on. The face indicates the detail that can be had by using colored pencils even though the head is only  $\frac{3}{4}$  of an inch long.

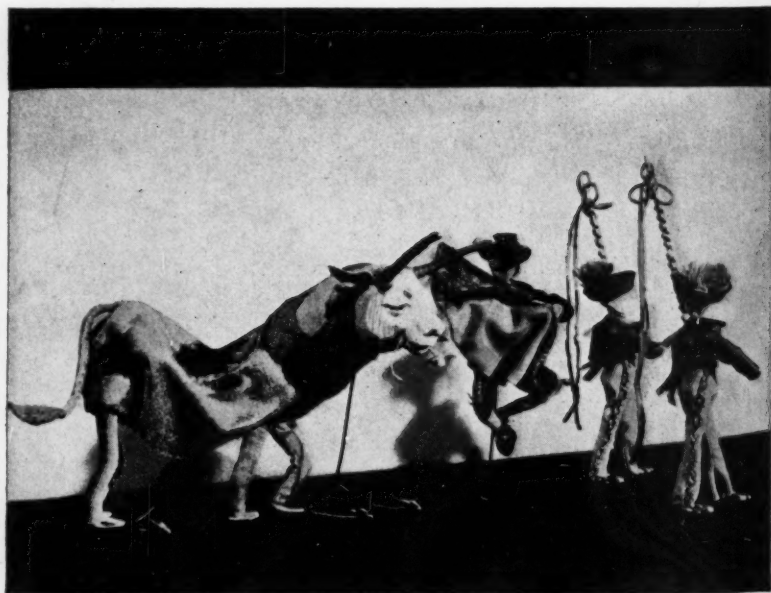


The Virgin of Guadalupe, and the Miracle of Flowers, the central figure of a Mexican Christmas Fiesta are on parade. The grace and artistry of the group of figures which accompany the Virgin and the float hardly reveal the construction and materials used.

These six-inch figures were made by Roy Patton as a demonstration for High School and Art School students in making models for an annual contest of float designs held in Dayton, Ohio. The method of designing the tiny figures shown here was considered far superior to the usual flat paper sketches used in previous years. This method solved the problem of how to make easily constructed, unbreakable figures capable of being bent in almost any position. Mr. Roy Patton, the designer, is associated with the Tatterman Marionettes, having had considerable experience in using figures of various sorts for commercial display purposes.



Juan Diego and his burro, Pedro, pass in surprisingly lifelike manner. Close inspection, however, will reveal the construction.



Here comes the now familiar Ferdinand and the bull-fighter all ready for the arena, moving on their pipe stem pins.



# DESIGN FOR BUSINESS

By WILLIAM J. ACKER

Since the record year of new car sales, in 1929, the automotive industry has been demonstrating, more efficiently than ever before, the value of initiative. Year after year, through good times and bad, automobile makers continue to improve their product; to give more value per dollar; to design new business.

Streamlining has reduced natural resistance to motion. It has affected all manner of vehicles, from baby carriages to locomotives, airplanes and ocean liners.

Streamlining a thing strips it for action, throws off impediments to progress. Streamlining a product and its methods of merchandising is bound to propel it quicker and more profitably through the channels of sales resistance.

Progressive manufacturers and merchants everywhere are reaping tribute to this modern sales impetus. There are new styles in household and business equipment; new packages enclose old products; new designs help to make the merchandise more desirable.

But there are many of life's necessities that have received very little of the influence of new designs.

An editorial in the **Chicago American** stresses the fact that "The country never ceases to eat, wear clothes, keep house, ride, read. Supplying America's needs and wants, even in a business recession, provides a tremendous amount of business."

The day may come when men's wearing apparel will vie with women's in style, material, and color variations. Right now, a group of men, dressed for any occasion, are about as individual in general appearance as a company of soldiers on parade. But, try to find two women's hats exactly alike.

"Style," says one authority, "begins with shoes." All right, let's begin there. Regardless of who makes them, or how much they cost, displays of men's shoes seem to include the same general styles. Practically every display always has a lot of shoes with perforated designs. (I am not referring to the summer shoe perforated all over. This is a sensible, healthy idea, and certainly does not detract from the appearance of the shoe.)

Some of the perforated strips on men's shoes give an impression of heaviness—they look like iron bands with rivet holes. Such "decorations" are supposed to give the shoe a "sport" appeal. It seems to me that motifs appropriate to sports should suggest grace, action, speed, not heavy sluggishness.

Years ago it was "sporty" to drive a car loaded down with a lot of extra accessories, but the 1938 models are much trimmer looking and more efficient without useless gadgets.

In an effort to find out how shoe manufacturers felt about this apparent lack of new ideas in male footwear, I wrote to a number of leading shoe makers. I suggested that the tip lines of square-toed shoes could be of curved designs; that—instead of holes—stripes, bars, or checks could be used for decoration; that light lines of contrasting color trim could be added. I ventured to suggest that automobile streamlined fronts could be adapted to some shoe designs.

Most of them didn't seem to be interested. One manufacturer wrote that the company had a great number of

designs, similar to mine, **on file**. The fact remains that such designs—a great variety of them—are being used for women's shoes, but not for men's. Many men, who now stick to the most conservative styles, would like something pleasingly different; something with just enough art to make it modernly, masculinely chic.

Recently my wife and I went shopping for a set of new dishes. We found that the best looking and lowest priced dinnerware was from Japan and Czechoslovakia. Of course, it is easy to understand that the price of an article can be low when it's made where labor is cheap. But, surely, American manufacturers could put qualities in their dinnerware to make it rival competing goods. It seems to me that here is another field where modernized design might develop into an important selling factor.

My wife favors dishes with floral decorations, but I don't. Most dishes now on the market do have floral decorations. Why? Is it because women do eighty-five per cent of the buying? Manufacturers say that the bulk of sales are of such designs. Naturally, the people buy what the market offers. Many of our so called "popular" products are controlled by the whims of the makers rather than by the expressed preferences of the consumers. Americans are too active minded to let their arts become standardized to the point of dictatorial monotony.

It is claimed there are technical difficulties, especially in producing hardfired china, that govern design to a great extent. The makers of automobiles are overcoming technical difficulties every day to improve their product. Their success should encourage others.

Certainly, there are ways to achieve pleasing effects other than by the constant use of flowers and trees and foliage on dishes, rugs, wall paper, furniture, household equipment, etc. There are endless possibilities in design using motifs from flower and tree forms without depicting true flowers. Geometrical designs, marbled effects, etc., can be blended into beauty that is a joy forever.

Some manufacturers lean toward an extreme simplicity, such as a few thin lines of color on dishes; others use broad bands, or heavy designs of vivid color. Somewhere between these two are possibilities for real beauty.

Design, in its mechanical as well as artistical implication, offers new business potentialities to any product of man's abilities. Even the label on a container can give a lift to the contents by its attractive design, color and typography.

Eventually, whether you're producing and selling apples or zinc, the sales movement of your product is always influenced by aptly conceived advertising—apt in text as well as in layout. Streamline your advertising in appearance, in brevity, in clarity. Make it akin in spirit with the sunlight on the mountain top.

Design advertising that describes your product truthfully; that tells its functions and uses interestingly; that inspires confidence in it and desire for it. Such advertising requires, first of all, something tangible and worthy to be advertised.

# A FOUNTAIN OF IDEAS

## THE QUALITY OF GENUINENESS PERSISTS IF GIVEN THE PROPER OUTLET FOR EXPRESSION

By LUCILE BURTIS

ASSISTANT PROFESSOR OF ART, SOUTHERN  
OREGON NORMAL SCHOOL, ASHLAND, ORE.

Children's creative art work has at last won a place of esteem in public opinion. The confusion of child standards with adult standards has been clarified to a marked degree, judging from the unprecedented publicity children's work now gets in magazines and newspapers, which heretofore have left such material strictly to art and educational publications. Evidently there is less need to defend the cause now and greater opportunity to promote it.

Much to the public credit there is a steady increase in the agencies assisting in this promotion of a more appreciative understanding. Within the last few years the government, in many centers, has been sponsoring classes in creative expression for children. These classes have been held in addition to the regular art classes that the schools provide. Now that the purse strings have been loosened somewhat the schools are expanding their curricula and budgets to the needs of this progressive movement. In the cities, which are fortunate enough to have art galleries and museums, instructors are conducting specialized classes, the purpose of which is to educate children to see the relation of their manner of expression to the great movements throughout the entire history of art. In addition to these influential sources of education, enterprising art companies and organizations are holding exhibits of children's work in civic centers other than school buildings, through which means a much larger public is reached.

With grateful acknowledgment to these agencies and to the understanding parents who have realized what it means to a child to have his art creations displayed with pride in his home, we can rest assured that the way is open for progress.

Not but what some of these influences have been going on as long as there have been people interested in children's art. But the encouraging and significant fact is that these influences are operating much more effectively than ever before.

We, who participate in the educational end of this creative art movement in the interest of children, and who are actively engaged in promoting it, can now feel appreciative response from those, who possibly at one time felt at a loss as to how to evaluate children's statements in the field of art. In fact we find people in general eager and ready to hear more of this fascinating phase of development. What a relief it is to have the tension of misunderstanding easing into a spirit of cooperation from all sides!

Is it any wonder that children's work has won over an appreciative public when we analyze its distinguishing characteristics? From the earliest attempts of the child to the ones that mark the passing of the child's viewpoint, the qual-

ity of genuineness persists, if given the proper outlet for expression. Take the first efforts of a child, when he is in the symbol stage of expression. His symbol for a house is a box-like structure unhampered by rules of perspective; that for a tree is a sturdy trunk with branches radiating like the spokes of a fan; that for the sun usually has a fringe of rays; and that for a person can best be described as a two-legged animal—all of these bear a resemblance to primitive drawings and have a charm of their own.

In the next stage of development there is evidence of a greater degree of individuality in the choice of elements, but distortions are still a distinguishing feature. The indications of style in the first stage have developed into positive styles by now. Some of the children are natural colorists. They create effective color combinations, that defy all rules of sedate color charts. Some use intense colors; others use subdued colors. There is another classification in style that reveals a keen decorative sense. These children have an innate orderly sense of arrangement, and among them may be found individuals who work in abstractions, defined in their language as "just a pretty thing."

By contrast there is the very free, flamboyant group which arrives at the end by a shorthand method which conveys the entire meaning, much as caricature does. Others are realists, pure and simple. Most of their expressions are based on actual experience, and there is no doubt as to the familiarity of these young artists with their subjects. There is often the character of regional art in this group, as these contributors reflect their immediate surroundings in a convincing manner. Crowded city streets flanked by rows of buildings; a horizon cut by smoke stacks and rows of factories; long sweeping lines of the plains and desert-land; and angular mountains are a direct reflection of what the child is familiar with as the background of his experience.

As the child approaches adolescence, confidence in his expression reaches the extremes of a great desire to express himself and possibly to develop into a great artist or of a lack of interest in the subject and a distrust in his ability. The individuality he has expressed in his earlier productions is apparent but his mental attitude influences the results. From here the study merges into another phase beyond the realm of child-art.

Since avenues have opened for this greater understanding of the child's natural tendencies in expressing himself in art, children have responded whole-heartedly in a most satisfying way. They are a constant challenge to those of us who work with them to uncover the hidden resources from which springs this veritable fountain of ideas, and to give them every opportunity available to develop.





These boys and girls are designing, cutting, inking and printing illustrations, greeting cards, school papers and announcements. This is a grade six group in Higgins Elementary school.



These boys in the Lyster School for Special Education are helped in acquiring desirable social qualities through interest in art projects. They are shown here working on a Mexican scene.



Interest in puppetry has led to the forming of clubs from first grade through high school. This group of puppeteers is from grade six of Rosmer Elementary school.



Each Saturday morning the class of talented high school students meets in the Detroit Institute of Arts to do research in textile design. Through the knowledge gained by this study students create original textile designs for various uses.

## ART EDUCATION IN DETROIT SCHOOLS

By MABEL ARBUCKLE  
SUPERVISOR OF ART EDUCATION,  
DETROIT PUBLIC SCHOOLS

A large industrial city, such as Detroit, presents a definite challenge for the development of a practical program in Art Education that will function in the life of each child.

The Art program takes its place in the total curriculum of the Public Schools for grades one through twelve. The school plan is that of the "six-three-three" organization, i. e., 6 years in Elementary Schools; three years in Intermediate Schools; three years in High Schools. The philosophy underlying this organization is based upon child development or growth and its inherent changes as well as larger social needs.

We believe that all children in Elementary Schools should have common basic experiences; that through these shared and similar experiences there may be developed general and fundamental knowledges, attitudes, ideals and appreciations; that this is necessary for the betterment of our common civilization and general state of well being.

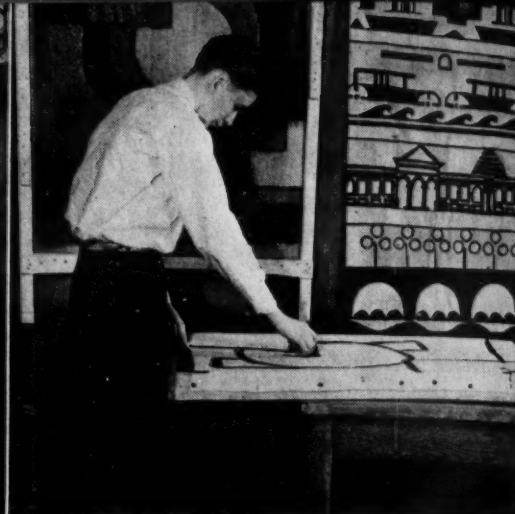
The Intermediate School program is organized to meet the needs and interests of the adolescent child in grades seven through nine. The social needs, emotional reactions and problems of individual differences becomes of importance at this age level. This differentiation of children's



Weaving is one of the crafts carried on in Grade VIII of Tappan Intermediate school. Students design and weave accessories for dress and home using both floor and table looms.



This group of children in Grade V of Columbus Elementary school is shown while learning quality and selection, arithmetic and social studies which are all vitalized through art in its application to this unit of work.



Design in its application through textiles is an important part of art education in Detroit. This young man is shown in the process of making a design for a rug.

interests and adaptabilities is cared for by three curricula. Art Education in the Elementary and Intermediate Schools is a required part of the total educational program.

The three year plan for High Schools offers increased opportunity for meeting individual and group needs through the four curricula offered. Art Education becomes elective on this level.

In the three school divisions art education is cared for by teachers with specific training in both art and education. On all levels of instruction, from grades one through twelve, children go to an art laboratory that is specially equipped to meet children's interests and needs in this particular area of instruction.

The art program is organized on four cycles of growth rather than on grade sequence. These cycles comprise early elementary (Grades 1-2-3); Later elementary (Grades 4-5-6); Intermediate (Grades 7-8-9); High School (Grades 10-11-12).

The philosophy of the elementary division provides for no differentiation of boys and girls classes through the six grades. The educational emphasis is placed on a widening contact with and expression in many kinds of materials rather than on skills and techniques. We call this course 'General Arts.' Boys and girls work together with all kinds of available materials.

The Board of Education provides such materials as wood, textiles, weaving fibres, reed and raffia, paper and strawboard, clay, cement, plaster, metal, paints, crayons, chalk, ink, dyes. Children supplement these materials with whatever they need and can contribute, such as wire, tin cans, cotton, textiles and fibres, boxes, nature materials of twigs, sand, soil, pebbles, sponge.

The equipment consists of tables with sawboards, individual benches, long work bench, two sewing machines, every day tools for woodwork, metal, textiles and other materials. Children are encouraged to develop their own tools where this is feasible. Supplies and equipment are planned to facilitate socialized activity and free expression of ideas.

In the early elementary cycle, art education is concerned with giving children opportunity to develop their imaginative and inventive capabilities. Children are encouraged freely to express and communicate their emotional and personal reactions and ideas through the use of form and color in many materials.

The later elementary cycle is characterized by a widening

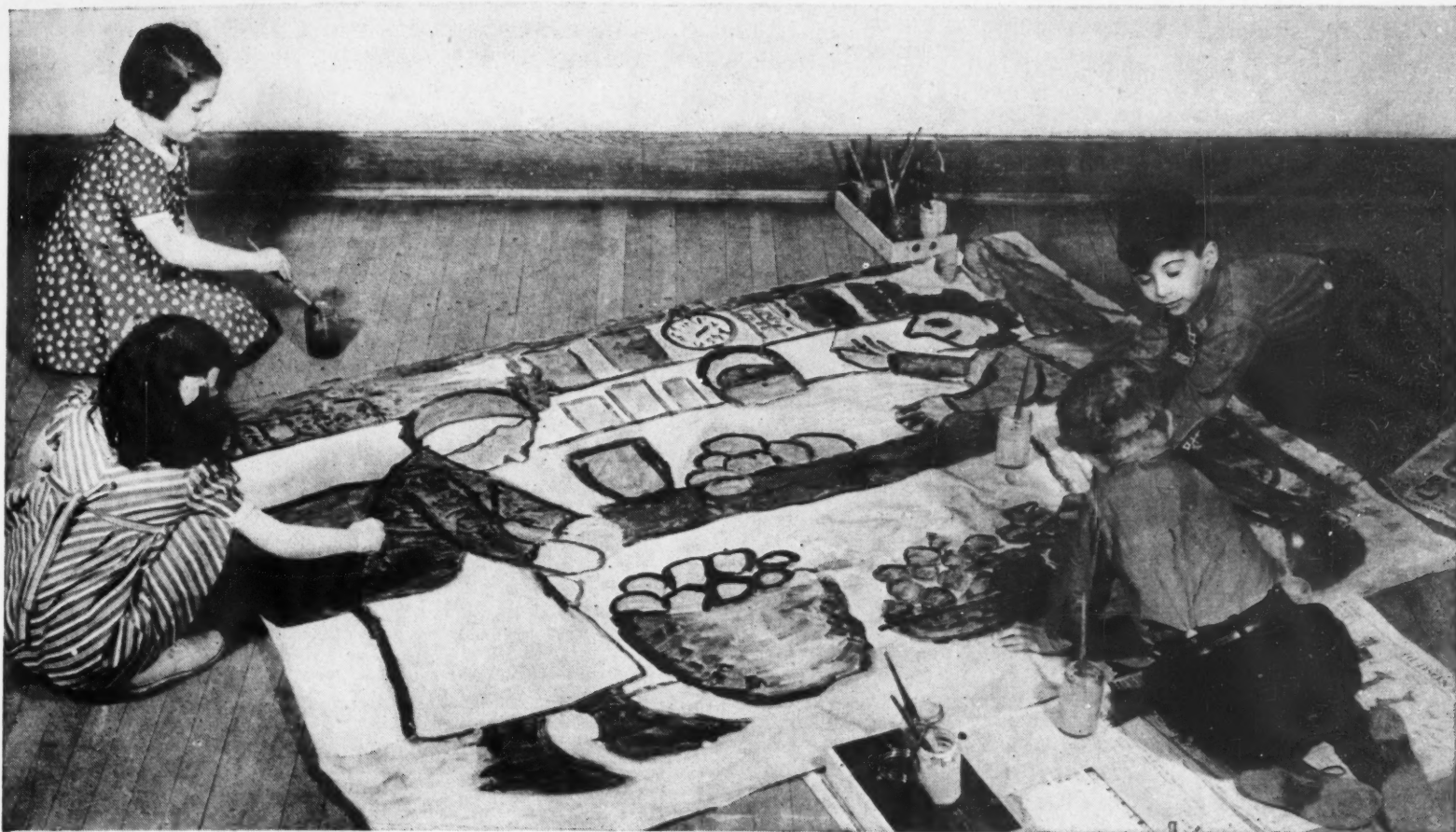
horizon for the child in all his life contacts. He is becoming therefore more realistic and more observant. There is a growth in investigative interests as to where things come from; how they are made; what happens to them and other pertinent exploratory knowledges. The child is more interested in his environment and more influenced by it. Along with a development of these powers of observation there should be a consistent growth in discrimination and selective ability.

The third cycle of child growth has to do with the intermediate age level. This beginning adolescent stage is characterized by marked physical changes influencing the child's whole outlook. It is the between age from child to adult life involving a fluctuating, changing, unsettled condition. This influences the type of art program provided to carry child interest through this difficult period of adjustment. Interests are becoming more individualized and show some sex differentiation. Therefore, on the seventh grade level the differentiated courses for boys and girls are provided in the Vocational Education program. There is further differentiation to meet individual needs and interests in the three curricula offered.

In both the Elementary and Intermediate divisions, art education is a part of the total curriculum. As a group, children of this age have small interest in pictorial techniques as such, but are definitely interested in crafts, three dimensional work and other lines of aesthetic study related to their personal needs. The outstanding impulse and desire is to create through the use of concrete material. Skill is becoming important to students on this age level, making it necessary to keep projects carefully related to their ability as well as to their interests. Investigation and research, new opportunities or new processes, materials and approach, development of judgment and taste are all important considerations in building the art program for the Intermediate age cycle.

The High School cycle shows a widening development in individual interests as related to social and economic life. There is provided a greater differentiation in the four curricula offered. Art Education becomes elective on this educational level. There is for the student, an enlarging environment with more personal and characteristic interests becoming decidedly evident. Some courses of significant value and interest are crafts courses along definite lines, with greater emphasis on art qualities and techniques with opportunity for individual research and experimentation;





This group of children from grade two of Roosevelt Elementary school is making a group painting as a result of a trip to a nearby market.



This art class in Grade IX of Tappan Intermediate school cooperates with many civic, social service organizations in presenting their messages to the public. Posters are largely used in this program.

Costume Design as a practical recognition of boys and girls personal art needs in this field; Building and Decorative Arts including the house, public architecture, civic housing and planning; Stage Design; Commercial Art including among its diversified phases emphasis on poster design, merchandising display, packaging, layouts for announcements, etc.; a course in aesthetics related to art in every day life, emphasizing all visual phases of contemporary culture. It is important that we include and build upon the predominant adolescents' interest in cinema and other 'popular art'; contrasting our culture with that of the past, developing an appreciation of this contribution to present life.

Through these four educational cycles, children's interests are not so much changing as growing and expanding. There should be then increasing emphasis upon broader knowledges; good habits of living; right attitudes toward one's associates and humanity in general; constantly higher ideals for living.

The responsibility of Art Education for a fuller realization of these qualities in a better and richer life for all may be summed up in the following three objectives—discrimination, appreciation and expression:

*Discrimination*—To develop in all children some ability to select, use and arrange materials that are in good taste. This implies that the art qualities which make for beauty are to be considered critically in relation to all that people need, select and buy whether it be clothing and personal adornment, home furnishings, home building, home grounds or other things. In order to become intelligent consumers of material things it is also necessary to know ways of making things, such as processes of textiles, pottery, metal, wood. Modern machine production should make for better environment, higher standards of living and greater enjoyment of art qualities of all of the people.

*Appreciation*—An enrichment of life through a recognition of, desire for and enjoyment of art qualities in all environment; an understanding that the life of other times and other people is expressed through their works of art and that such art expression is an outgrowth of their ideals, materials available, life activities and interests; that our culture is made possible by this contribution of peoples living before us.

*Expression*—Some ability to express ideas in art media for the pleasure and assistance this affords as another medium of self-expression and as a means of developing appreciation of the work of others in this field; to provide a resourceful field for creative activity for leisure and avocational interests and to aid in building an emotionally, intellectually and socially integrated personality.

These objectives, if realized, should result in homes and communities that evidence a greater discrimination in art qualities and consequent attainment of beauty; public taste that will have a basis for selection of things showing significant and intrinsic aesthetic value, regardless of cost; cultural life of the people enriched through an understanding and appreciation of contemporary works of art with a sense of the continuity of art from man's early struggles through all subsequent ages up to the present; opportunities for creative individual effort either for avocational satisfaction or for the vocational phases of the art field. This criteria we are constantly re-evaluating to meet changing conditions. Emphasis on one or more of these purposes should be evi-

dent in all teacher planning, methods of approach and child interest as shown in the reaction, achievement and results. These objectives are interactive with a greater emphasis upon one, or more, on the different educational growth cycles.

Children with special art ability are encouraged by additional opportunities in after-school and Saturday morning classes planned to meet the needs of each section of the city for all ages from grade one through high school. This program has been carefully developed over a period of fifteen years. At the present time we have thirty-eight classes in this city-wide program. Records are kept of each child and his performance. Many of the outstanding artists in Detroit today were discovered and encouraged in their work through the opportunity offered by this educational program. Teachers receive extra compensation for this service and art supplies are provided for these classes through a special budget afforded by the Board of Education.

Public relations are an important phase of our work. Such a program as is carried on in our schools system we believe has many advantages for the children, the agency served and the city in general. There are many personal and citizenship values for students as well as art qualities to be gained.

We co-operate with such civic interests as Michigan Humane Society, Detroit Tuberculosis Sanatorium, Detroit Public Library, Junior Red Cross, Michigan State College agricultural program, Detroit Area Council of Boy Scouts, American Legion and Auxiliary, Disabled American Veterans, National Air Mail Week, Boys' Work Council of Metropolitan Detroit, National Education Association, Garden Clubs and Center, Community Fund, Sunshine Club of Detroit News, Detroit Convention Bureau, Detroit and Michigan Exposition, Hudson's Hobbies, Crafts & Pastimes Show and program.

We enter into many exhibitions and programs in the promotion of art education for Metropolitan Detroit, such as regional Progressive Education, regional State of Michigan, Windsor (Canada) Educational Association, and smaller towns in the adjoining area.

We are fortunate in having outstanding co-operation and assistance from the department of Visual and Auditory Education, Children's Museum, Detroit Institute of Arts, The Scarab Club of Detroit, Historical Museum, Cranbrook Foundation, Children's House, Greenfield Village and Museum, Society of Arts & Crafts, Detroit Artists Market. These are to mention only a few of the many interesting and pertinent affiliations that we have established as a department.

Not only are the Art instructors in the Detroit Public Schools recognized for their professional art educational work but they take their place in the cultural life of the city as creative artists. An annual exhibition of Crafts, Sculpture and Painting by the Art instructors is held in the galleries of the Scarab Club of Detroit during the month of October. This exhibition is of interest not only to Detroit citizens but is largely attended by groups from over the State.

Through this carefully studied and flexible program in the Detroit Public Schools, Art Education is contributing to the enrichment of the total life of the children, the community and the city.



# HELIOPRINTS OR GLASS ETCHINGS

By ROBERT STOSE HILPERT

Occasionally the curators of print rooms in art museums come into possession of unusual prints resembling photographs of etchings rather than the texture of the hand-pulled proofs of a copper plate. They are usually by the Barbizon artists,—Corot and Daubigny. These prints have been passed over at times as merely being photographs of etchings, while other curators exclaim in enthusiasm over the discovery of a "helioprint"—an original "glass etching" print by these Barbizon masters. These prints are seldom displayed or described, being considered a curiosity. It is true each print does not possess an individuality reflecting the care and temperament of the artist as found in an original etching. However, the process of making the prints affords an opportunity to experience the technique of drawing with the needle on a ground, and, furthermore, yields a print having characteristic qualities of its own adaptable to a variety of uses. The usual description of these prints as found in treatises on etching gives but a general idea of the process, namely "that sheets of glass so treated as to be opaque to light and scratched with the etcher's needle were used as negatives to print photographs of the lines so scratched on the surface." With this very meager description the writer attempted to discover a medium which would permit of the technical handling of etching with some means of making progressive proofs. After experimenting with various mediums the following materials were found suitable for this process.

A sheet of glass free from bubbles, scratches, or distorting imperfections is first scoured to remove all finger marks or other greasy traces. This glass will take the place of the etcher's copper plate and should be of a size suitable to the subject and the technique employed. Old photographic negatives, glass from discarded passe partout pictures or a piece of window glass purchased from a glazer will answer the purpose. The "ground" for this purpose differs from the ground of the etcher, although it may be applied in a similar manner with a pad or dabber. It has been found that dark red or brown opaque show-card colors answer the purpose as well as anything, with the advantage of being inexpensive and conveniently found in every well-equipped art room. Some colors are heavier than others and require thinning for this purpose. Others are too thin to render the surface opaque to light. The ground must permit the experimenter to draw in a free, flowing line. If a ground is too thick the needle will not cut through it; if it is too brittle, the ground will flake off; if it is too thin it will not be a shield against the light during the printing. A happy medium must be found, and this by experience only. A very small amount of glycerine used with the colors makes a more satisfactory ground. To coat the plate, brush or pour a quantity of color on the glass and pat it with the finger tips or stipple it with a stiff brush to distribute an even coating over the surface of the glass. Or a dabber can be made by rolling up cotton or soft cloth in a piece of silk or other lintless fabric. This may be used for finishing the surface after a thin coat of color has been spread evenly on the glass. A well prepared ground is free from "pin

holes", bubbles or thick spots; it should be opaque when held to the light and yet thin enough when dry to permit the etching needle to cut through the color to the glass surface, leaving a clean, transparent line.

An etcher's needle is not necessary; in fact, it is desirable to have pupils make their own instruments as did many of the world's famous etchers. Phonograph needles, darning needles of different sizes, awls, crochet needles, discarded dentist tools, or nut picks, may be fashioned into etching needles. Darning needles may be slipped into the lead chamber of automatic pencils, or inserted into pen holders, port-crayons, or shafts of wood fashioned to fit the hand. It is wise to have several types, both large and small,—some with fine points and others with sharp chisel points easily fashioned on a knife sharpener or whetstone. The needle must be firm no matter what method is used.

The paper required for this process is a sensitized photographic paper. Blueprint paper is probably the cheapest, but it lacks the warmth associated with etchings. Brown-line "negative" paper, which is closely related to blue print paper, is probably the most satisfactory in all respects. It has a pleasing color, it prints rapidly in sunlight, is inexpensive and requires no developing bath other than ordinary water. It may be secured at blueprint shops or draughtsmen supply houses by asking for heavy weight brownline negative paper, costing about twenty-five cents a square yard when purchased in small quantities. For those who have practiced enough to produce results worthy of framing or for permanent use, it is highly desirable to use a developing-out paper. This is of the general type of "gas light" paper used by modern photographers. The texture and color of the stock of these papers is infinite,—rough, mat, or smooth surfaces in white, cream or buff with a printing possibility of either black or sepia lines closely resembling the etching in texture and color. The buff stock gives more of the atmosphere of a carefully wiped plate than does the severe contrast of dark lines on pure white. A photographic printing frame is helpful but not necessary. If no printing frame is available the prepared and scratched glass may be placed upon the photographic paper, stretched, sensitized side up, on the drawing board and both held securely in place with thumb tacks. It must be borne in mind that all photographic paper is sensitive to light and should be handled in a darkened room while placing the glass in position and while washing the print. A completely darkened room is not necessary, but the direct light from a window or door will turn the paper dark and make it quite worthless.

The method of making the drawing is very fascinating. It may be made direct from a scene, object, or from the imagination, with the needle without any guiding drawing; or a pencil or pen sketch may first be made on paper and then traced to the "ground" on the glass by means of rubbing soft chalk on the back of the drawing and tracing the main lines with a fine pointed pencil,—leaving a line drawing in chalk on the ground. This serves as a guide for the needle drawing to follow. Another method is to

draw the general lines directly on the ground with a fine pointed very soft pencil, using care not to scratch through the ground. The improvised needle may be held as a pencil when making a rapid sketch so that a live, free flowing line responds to the artist's feeling. A general free outline may precede the rendering of values; outlines toward the source of light should be drawn lightly or broken,—those bordering the shadows may be heavier. Experience will develop a ready response to perspective, construction, and textural character appropriate to line quality. The work should be a product of the artist's own hand and mind, and should reveal his individuality. It is therefore urgent that the pupil try his hand in experimenting with the needle rather than follow any definite and possibly limiting directions which might be given here. While studying the technique of the master etchers, one finds many short cuts to certain desired effects. Etching has been handicapped more than other arts in that the admiration and love for the old masters of the technique has often resulted in a copying which robs the student-artist of originality and individuality, and results in a stilted effect. It is therefore recommended that to obtain the true joy of this process, the pupil should not attempt to copy or be unduly influenced by the technique of our famous etchers.

Proofs should be taken at intervals during the process of making the plate, to serve as a guide for continued work. To make proofs of the work as it progresses, place the scratched paint-surface of the glass plate down in contact with the sensitized side of the brown line negative paper, so as to expose the clean side of the glass to the sunlight and permit light to pass through the scratched lines to the sensitive paper beneath. Exposure time varies with the kind of paper used and the quality of daylight at the time of exposure. Records should be kept of the time and light for each progressive proof. After the paper has been exposed in this way long enough, a brown line on the cream paper will be easily seen upon taking the printing frame for examination to a darkened part of the room. If the print appears dark enough remove the paper from the frame or board and wash it face down in a large pan of water, covering at once the entire surface. All parts of the paper which had been exposed to the light by way of the scratched lines will now be dark brown and the white paper will be washed free of light, sensitive chemicals. A further washing in running water is advisable for the permanent prints. If gas-light paper (silver-chloride or bromide paper) is used, no image of the lines will appear on the paper until it is developed and fixed in the chemicals suited to that paper. Progressive proofs should be numbered and kept for reference as the work is continued. Corrections can be made on the plate before continuing the drawing. This is an advantage of using show-card color for the ground. Either the color can be washed off entirely, leaving the glass in perfect condition, or lines not desired may be painted out with a small brush and the show-card color.

The charm of the helioprint depends very much on correct values—the distribution and relationship of light and dark areas. For this reason a charcoal mass drawing in relative values of the large and principal areas, omitting details, should be made to guide the "etcher" in his placing of the darks and lights. After progressive proofs indicate that no line could have been omitted, and no more lines need be added, a careful print should be made on brown line paper with wide margins of the paper neatly trimmed and mounted. If the plate requires no further treatment, it

should be protected against finger prints and water spatters which will dissolve the show-card color on the plate. A protective film of fixatif should be blown on the surface of the finished plate. Great care should be exercised not to get the plate wet with the fixative alcohol solution, or all the lines will run together and the technique be lost.

When an exceptionally good drawing has been made in this method, a print should be made on the more artistic professional photographic papers mentioned above, allowing a large margin of plain paper which must be protected by a mask during the exposure to the light of printing. A plate mark effect is easily made by cutting a piece of cardboard slightly larger than the drawing made on the glass. Place this cardboard over the completed and dry print so that it overlaps with a pleasing variety of margins appropriate to the shape of the drawing. With the cardboard in contact with the print, turn both print and cardboard over so that the print is face down on the table. Rub the smooth edge of a spoon on the back of the print along the four sides of the cardboard, and a bevel plate mark effect will be left surrounding the print. The artist should then finish his work with a pencil signature in the lower margin of the plate mark thus made.

The practical uses of the helioprint seem unlimited. A few suggested uses will lead those having original ideas to other uses. When exceptionally good, the larger prints are suitable for framing with a wide mat and narrow dark frame to be hung in intimate groups, as over a desk. Christmas and other greeting cards and folders can be made with this process. All lettering should be well planned on paper and traced in reverse to the ground. Using tracing paper for this solves the problem of reversing by turning the paper with the lettering face down and tracing the lines seen through the paper; the original pencil lines will suffice to transfer the lettering. Appropriate lettering for this purpose resembles engraving rather than etching. Calling cards, wedding invitations, and Christmas cards offer a variety of examples of suitable lettering for this use. Unique and distinctive invitations to school social affairs involving similar lettering can be carried out in this process. Helioprints lend themselves to the making of very attractive book plates with a subject related to the individual hobby, profession, or home of the one for whom the plate is designed.

It is generally conceded that one of the chief objectives of art education is the awakening of an appreciation of art. It is not only an appreciation of the works and skills of the great masters and craftsmen of all times, but an appreciation that includes participation, through problems and projects. To develop appreciation it is necessary to provide opportunities for art experience. Entering into the experience of the painter, the sculptor, the designer, or the craftsman may develop the skills of the talented pupils or serve to develop in others an enjoyment and appreciation of the aesthetic values of the works as well as of the technical skill of these masters. Here is an excellent means, suited to high-school and advanced classes in art, of developing a love for and an appreciation of prints and drawings in line technique. Appreciation of the etching,—depending on line for its charming qualities, is often awakened in pupils by an analysis of the technique with an attempt to likewise produce through line a harmony of value, design, and mood in a monochromatic print.



## New Appointments to Chicago Academy Faculty

Wellington J. Reynolds, one of Chicago's well-known painters and for several years a teacher at the Chicago Art Institute, has joined the faculty of the Chicago Academy of Fine Arts. In his new connection Mr. Reynolds will teach anatomy and drawing in the day school and advanced drawing and painting in the night school.

Floyd Merideth Wright is a photographer with wide commercial experience and a flare for the modern artistry of composition in his exhibition work. He will teach all aspects of photography including lighting, composition and dark room technique in Monday, Wednesday and Friday evening classes at the Chicago Academy of Fine Arts.

To further emphasize the native sources in our contemporary art, the Downtown Gallery at 113 West 13th Street, New York, has arranged an exhibition called "American Ancestors," which opens on November 1, and continued for two weeks only, ending November 12.

This is the third of the "American Ancestors" series. The two previous shows held in 1931 and 1933 introduced the now famous "After the Bath," "Child in Red High Chair," "The Peaceable Kingdom," "Van Alen Twins," "Manchester Valley," and others. The present exhibition, also selected from the very comprehensive collection of the American Folk Art Gallery at the same address, represents similarly outstanding examples in the various media employed by anonymous and little known artists of the 18th and 19th centuries. Portraits, landscape, still life, genre, mourning pictures, and birth certificates are included—hung in the daylight gallery and supplemented by other examples in the 2nd floor quarters.

The inestimable contribution made by these folk artists to our cultural history is now an accepted fact among critics both here and abroad. Paintings and sculpture of the period appear with other important works of art in museums throughout the country—Newark, Worcester, Detroit, Whitney, Springfield, Hartford, Kansas City, Washington, Williamsburg, Chicago, etc., and in the most discriminating private collections. Thus, it is no longer a question of establishing American Folk Art. It is important, however, to place the accent on the really significant examples of the early American period. In arranging this show the Downtown Gallery chose the works with this idea in mind. A number of recently discovered paintings by Joseph Stock, Edward Hicks, Pieter Vanderlyn, H. C., and other folk artists whose names have not yet been identified are being presented for the first time.

## PUPPETRY IMPRINTS

Send a 3c stamp for a copy of the 1937-8 Puppetry Bulletin, which describes over fifty books on puppets, and tells where to get puppets and puppet supplies, shows and instruction, for every home and school requirement.

**PAUL McPHARLIN**

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## Ancient Chinese Art

Masterpieces of ancient Chinese art, some pre-historic material 3,000 years old, will have a prominent part in the Pacific Cultures Division of the \$20,000,000 Fine Arts exhibit at the 1939 California World's Fair on Treasure Island.

There will be world renowned Sung and Ming glazes, from the Tenth and Fourteenth centuries, ritualistic bronzes of rare delicacy and great artistry, huge stone figures of Buddha of life size or larger, exquisitely wrought gold and silver jewelry, paintings, embroidery and other textiles. The loans will give a complete history of Chinese art from pre-historic to modern times.

Acquisition of this important section for the exhibit, which will show the entire art history of all the nations around the Pacific, was announced by Langdon Warner, Director of the Pacific Cultures Division for the Exposition and one of the world's leading authorities on the subject.

The material is being loaned from several of the most important and complete collections in London, from the Louvre in Paris, and from outstanding collections in this country. Confirmation of the loans by English private collectors has just been received at Exposition headquarters in San Francisco from James Plumer, Professor of Oriental Art at the University of Michigan, who personally made selections of material in London for the Golden Gate International Exposition.

Loans are being made in London from the famed Eumoforopoulos collection, and by Sir Percival David, Oscar Raphael, Major General Neil Malcolm and Sir Herbert Ingram. One entire gallery in the Pacific Cultures Division of the Palace of Fine Arts will be devoted to Chinese material, Warner said.

Ritual bronzes, each a superb casting with delicate workmanship, consists of a variety of finely designed utensils, used in religious ceremonies. The extremely fine work was achieved by creating an original in wax from which was formed a clay mold into which bronze was poured. Technically, said Warner, the castings are unusually fine, more perfect than the best European bronzes of medieval times.

Jewelry to be exhibited on Treasure Island includes priceless jade, hand wrought gold pieces and chased silver cups created by artists of Old Cathay in the Tenth Century.

Among the great brocades, many of them from the imperial courts of early dynasties, will be one worn by a son of a Seventeenth Century Emperor.

From one of the famous collections in America, the Sonnenschein collection in Chicago, will come a veritable storehouse of Chinese jade of historic and artistic value, while other public and private collections of this country are making equally important loans.

## Noted Sculptors At Work For San Francisco Fair

Engaged in creating sculptural work, ranging from tiny figurines and detailed bas relief to imposing colossals, to inspire millions of visitors at the 1939 Golden Gate International Exposition on San Francisco Bay, are many of the nation's leading artists.

In the Court of Pacifica, Ralph Stackpole is doing a 70-foot figure of "Pacifica." Haig Patigan is engaged in doing five statues for the Enchanted Gardens.

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